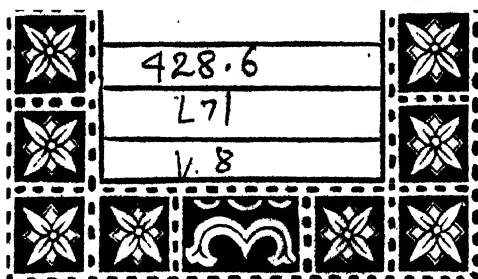




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[See page 179]

IT GREW WONDROUS COLD

THE LITERARY WORLD

EIGHTH READER

BY

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JOHNSON PUBLISHING COMPANY
RICHMOND, VIRGINIA

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TO THE BOYS AND GIRLS

• THE boy or girl who reads this book will find in it certain pieces of prose and poetry, each complete in itself, which have come to be regarded as standard literature. These, and many others besides, every intelligent boy and girl should know. Young readers may well ask, in this day of almost endless variety in books and periodicals, "What is standard literature and why should we read it?" Such a direct question deserves a clear and candid answer.

All prose and poetry which have found a permanent place in the minds of cultivated people we call standard literature. This did not happen by chance. Out of a great deal of writing in every age, a few stories and essays and plays and poems pleased men and women so much that they collected them in libraries for their own enjoyment and for the use of others. These pieces of literature are in artistic form, that is, they are so put together as to satisfy our sense of beauty. We find pleasure in looking at a Greek statue because it is perfectly proportioned; we enjoy an old Italian painting because it is delicate in coloring and harmonious in form; we are attracted by a

classic temple or a Gothic tower because of its wonderful symmetry. Such statues and paintings and buildings appeal to our finer feelings, or emotions, and stimulate our imaginations. Good literature does that, too, besides making us think and act. It furnishes us with worthy ideas and noble ideals. In reading it, we unconsciously grow in time to love and imitate the best and to distinguish what is cheap and showy from what is genuine and lasting.

The English poet Wordsworth, in one of his fine poems, hopes that the mind of the person to whom he is speaking will some day "be a mansion for all lovely forms" and her "memory as a dwelling-place of all sweet sounds and harmonies." That is what the authors of this book which you are beginning wish for your minds and memories. You should read, first of all, for enjoyment; literature is intended to give pleasure. Through pleasure will come profit. Your mind will be enriched, your memories stored with treasures. What you read in this volume has permanent value. Most of these literary units have been sealed with the approval of more than one generation of readers. After you have finished this book, if you earnestly desire to go on reading, you will have learned what standard literature is, and the question with which this little introductory talk to you began will have been satisfactorily answered.

When we try to divide literature into different classes, we find that one large group is made up of stories, or

things narrated; another, of pictures, or things described and explained; another, of thoughts spoken to an audience, or oratory; another, of familiar thoughts written for personal reading, or letters. These kinds of literature are mostly in prose, though the first two also belong to poetry. But if we wish to go more deeply into the heart of things, we must read lyric poetry. A lyric is a short poem, more or less personal in tone, usually arranged in stanza-form and sometimes intended to be sung. The poetry that expresses action in dialogue-form is called dramatic; in this way many of the great plays of the world are written. These different classes of prose and poetry are called *types*.

You will notice that the selections in this volume are arranged by types. First comes Prose Narration; then Poetic Narration, represented by two long poems; then Description and Exposition; then Oratory; next, Letters; then, Dramatic Poetry, represented by one of Shakespeare's plays. Finally, there is a group made up of poems and prose in which are expressed some of the noblest Personal and National Ideals in literature. In spirit these poems are lyric and may be aptly termed Poems of Aspiration, because their idealism is lofty and stimulating.

The more you read literature the more you will find that the various types cannot be rigidly separated from each other: narration will be mixed with description in both prose and verse, and a lyric quality may relieve the dra-

matic speech. In general, however, each type keeps its own distinctive features; and you will see that the divisions in this book are fairly consistent, except the last. So eager have we been to appeal to your patriotism and your ambition that we have concluded by reminding you of your country's greatness and your own unlimited possibilities.

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BURYING HIS ARMS IN GOLD

EIGHTH READER

I. NARRATION

Narration gives an account of happenings, tells a story. It deals with things in *action*; action is the prime quality of narration, the quality which marks it off from other types or forms of literature.

There are three elements in narration — action, character drawing, and setting. The action occurs in the form of the plot, which advances the story, stage by stage, to the ending. Character drawing presents the characters of the story — their outward appearance and their natures. The setting gives the scenery and circumstances of the story, whether on land or sea, in the present or the past, in surroundings of wealth or poverty.

Narration is the most widely used of literary forms, including as it does a number of different kinds of writings — novels, short stories, plays, histories, biographies, and books of travel. Of all these, the short story is the most popular nowadays, for the short story is brief, has unity, and moves swiftly to the *climax*, that is, the moment of supreme interest. Edgar Allan Poe, the author of "The Gold Bug," was the first writer to gain great success in the modern short story. Three other American writers, Hawthorne, Bret Harte, and O. Henry, have won fame in short-story writing. In English literature, Rudyard Kipling and A. Conan Doyle are among the most notable writers of short stories. Stories by all these authors are given; they well illustrate the salient features of narration and show the different ways in which stories are written.

THE GOLD BUG

I

Many years ago, I contracted an 'intimacy¹ with a Mr. William Legrand. He was of an ancient Huguenot family, and had once been wealthy; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina.

This island is a very singular one. It consists of little else than the sea sand, and is about three miles long. Its breadth at no point exceeds a quarter of a mile. It is separated from the mainland by a scarcely perceptible creek, oozing its way through a wilderness of reeds and slime, a favorite resort of the marsh-hen. The vegetation, as might be supposed, is scant, or at least dwarfish. No trees of any magnitude are to be seen; but the whole island, with the exception of the western point, and a line of hard, white beach on the seacoast, is covered with a dense undergrowth of the sweet myrtle, so much prized by the 'horticulturists of England. The shrub here often attains the height of fifteen or twenty feet, and forms an almost impenetrable coppice, burdening the air with its fragrance.

In the inmost recesses of this coppice, not far from the

¹ For words marked *, see Dictionary.

eastern or more remote end of the island, Legrand had built himself a small hut, which he occupied when I first, by mere accident, made his acquaintance. This soon ripened into friendship—for there was much in the recluse to excite interest and esteem. I found him well educated, with unusual powers of mind, but infected with misanthropy, and subject to perverse moods of alternate enthusiasm and melancholy. He had with him many books, but rarely employed them. His chief amusements were gunning and fishing, or sauntering along the beach and through the myrtles, in quest of shells or entomological specimens. In these excursions he was usually accompanied by an old negro, called Jupiter, who had been freed before the reverses of the family, but who could be induced, neither by threats nor by promises, to abandon what he considered his right of attendance upon the footsteps of his young “Massa Will.” It is not improbable that the relatives of Legrand, conceiving him to be somewhat unsettled in intellect, had contrived to instil this obstinacy into Jupiter, with a view to the supervision and guardianship of the wanderer.

The winters in the latitude of Sullivan’s Island are seldom very severe, and in the fall of the year it is a rare event indeed when a fire is considered necessary. About the middle of October, 18—, there occurred, however, a day of remarkable chilliness. Just before sunset I scrambled my way through the evergreens to the hut of my friend, whom I had not visited for several weeks. Upon

reaching the hut I rapped, as was my custom, and getting no reply, sought for the key where I knew it was secreted, unlocked the door and went in. A fine fire was blazing upon the hearth. It was a novelty, and by no means an ungrateful one. I threw off an overcoat, took an arm-chair by the crackling logs, and awaited patiently the arrival of my hosts.

Soon after dark they arrived, and gave me a most cordial welcome. Jupiter, grinning from ear to ear, bustled about to prepare some marsh-hens for supper. Legrand was in one of his fits—how else shall I term them?—of enthusiasm. He had found an unknown bivalve, forming a new genus, and, more than this, he had hunted down and secured, with Jupiter's assistance, a "*scarabaeus*" which he believed to be totally new, but in respect to which he wished to have my opinion on the morrow.

"And why not to-night?" I asked, rubbing my hands over the blaze, and wishing the whole tribe of *scarabaei* at the devil.

"Ah, if I had only known you were here!" said Legrand, "but it's so long since I saw you; and how could I foresee that you would pay me a visit this very night of all others? As I was coming home I met Lieutenant G——, from the fort, and, very foolishly, I lent him the bug; so it will be impossible for you to see it until morning. Stay here to-night, and I will send Jup down for it at sunrise. It is the loveliest thing in creation, of a bril-

liant gold color — about the size of a large hickory-nut — with two jet black spots near one extremity of the back, and another, somewhat longer, at the other. The *antennae* are. — ”

“ Dey ain’t *no* tin in him, Massa Will, I keep a tellin’ you,” here interrupted Jupiter, “ de bug is a goole bug, solid, ebery bit ob him, inside and all — neber feel half so hebby a bug in my life.”

“ Well, suppose it is, Jup,” replied Legrand, somewhat more earnestly, it seemed to me, than the case demanded, “ is that any reason for your letting the birds burn? The color ” — here he turned to me — “ is really almost enough to warrant Jupiter’s idea. You never saw a more brilliant metallic luster than the scales emit — but of this you cannot judge till to-morrow. In the meantime I can give you some idea of the shape.” Saying this, he seated himself at a small table, on which were a pen and ink, but no paper. He looked for some in a drawer, but found none.

“ Never mind,” said he at length, “ this will answer; ” and he drew from his waistcoat pocket a scrap of what I took to be very dirty foolscap, and made upon it a rough drawing with the pen. While he did this, I retained my seat by the fire, for I was still chilly. When the design was complete, he handed it to me without rising. As I received it, a loud growl was heard, succeeded by a scratching at the door. Jupiter opened it, and a large Newfoundland, belonging to Legrand, rushed in, leaped upon my shoulders, and loaded me with caresses; for I

had shown him much attention during previous visits. When his gambols were over, I looked at the paper, and, to speak the truth, found myself not a little puzzled at what my friend had depicted.

"Well!" I said, after contemplating it for some minutes, "this is a strange *scarabaeus*, I must confess: new to me; never saw anything like it before — unless it was a skull, or a death's-head — which it more nearly resembles than anything else that has come under *my* observation."

"A death's-head!" echoed Legrand — "Oh — yes — well, it has something of that appearance upon paper, no doubt. The two upper black spots look like eyes, eh? and the longer one at the bottom like a mouth — and then the shape of the whole is oval."

"Perhaps so," said I; "but, Legrand, I fear you are no artist. I must wait until I see the beetle itself, if I am to form any idea of its personal appearance."

"Well, I don't know," said he, a little nettled, "I draw tolerably — *should* do it at least — have had good masters, and flatter myself that I am not quite a block-head."

"But, my dear fellow, you are joking, then," said I; "this is a very passable *skull* — indeed, I may say that it is a very *excellent* skull, according to the vulgar notions about such specimens of physiology — and your *scarabaeus* must be the queerest *scarabaeus*, in the world if it resembles it. Why, we may get up a very thrilling bit of

superstition upon this hint. I presume you will call the bug "*scarabaeus caput hominis*, or something of that kind —there are many similar titles in the natural histories. But where are the *antennae* you spoke of?"

"The *antennae*!" said Legrand, who seemed to be getting unaccountably warm upon the subject; "I am sure you must see the *antennae*. I made them as distinct as they are in the original insect, and I presume that is sufficient."

"Well, well," I said, "perhaps you have — still I don't see them;" and I handed him the paper without additional remark, not wishing to ruffle his temper; but I was much surprised at the turn affairs had taken; his ill humor puzzled me — and, as for the drawing of the beetle, there were positively *no antennae* visible, and the whole *did* bear a very close resemblance to the ordinary cuts of a death's-head.

He received the paper very peevishly, and was about to crumple it, apparently to throw it in the fire, when a casual glance at the design seemed suddenly to rivet his attention. In an instant his face grew violently red — in another as excessively pale. For some minutes he continued to scrutinize the drawing minutely where he sat. At length he arose, took a candle from the table, and proceeded to seat himself upon a sea-chest in the farthest corner of the room. Here again he made an anxious examination of the paper, turning it in all directions. He said nothing, however, and his conduct greatly astonished

me; yet I thought it prudent not to 'exacerbate the growing moodiness of his temper by any comment. Presently he took from his coat pocket a wallet, placed the paper carefully in it, and deposited both in a writing-desk, which he locked. He now grew more composed in his demeanor; but his original air of enthusiasm had quite disappeared. Yet he seemed not so much sulky as abstracted. As the evening wore away he became more and more absorbed in reverie, from which no sallies of mine could arouse him. It had been my intention to pass the night at the hut, as I had frequently done before, but, seeing my host in this mood, I deemed it proper to take leave. He did not press me to remain, but, as I departed, he shook my hand with even more than his usual cordiality.

It was about a month after this (and during the interval I had seen nothing of Legrand) when I received a visit, at Charleston, from his man, Jupiter. I had never seen the good old negro look so dispirited, and I feared that some serious disaster had befallen my friend.

"Well, Jup," said I, "what is the matter now? — how is your master?"

"Why, to speak de troof, massa, him not so berry well."

"Not well! I am sorry. What does he complain of?"

"Dar! dat's it! — him neber 'plain ob notin' — but him berry sick for all dat."

"*Very sick*, Jupiter! — why didn't you say so at once? Is he confined to bed?"

"No, he ain't 'find nowhar — dat's jis' whar de shoe

pinch — my mind is got to be berry hebbly 'bout poor Massa Will."

"Jupiter; I should like to understand what it is you are talking about. You say your master is sick. Hasn't he told you what ails him?"

"Why, massa, 'tain't worf while for to git mad 'bout de matter — Massa Will say noffin' at all de matter wid him — but den what make him go 'bout looking dis here way, wid he head down and he soldiers up, and as white as a gōse? I'm berry sartain dat Massa Will bin bit somewhere 'bout de head by dat goole-bug."

"You think that your master was really bitten by the beetle, and that the bite made him sick?"

"I don't t'ink noffin' 'bout it — I knows it. What make him dream 'bout de goole-bug so much, if 'tain't 'cause he bit by de goole-bug? I'se heerd 'bout dem goole-bugs."

"But how do you know he dreams about gold?"

"How I know? why 'cause he talk 'bout it in he sleep — dat's how I knows."

"Well, Jup, perhaps you are right; 'but to what fortunate circumstance am I to attribute the honor of a visit from you to-day?"

"What de matter, massa?"

"Did you bring any message from Mr. Legrand?"

"No, massa, I bring dis here 'pissel;" and here Jupiter handed me a note which ran thus:

MY DEAR ———

Why have I not seen you for so long a time? I hope

you have not been so foolish as to take offence at any little *brusquerie* of mine; but, no, that is improbable.

Since I saw you I have had great cause for anxiety. I have something to tell you, yet scarcely know how to tell it, or whether I should tell it at all.

I have not been quite well for some days past, and poor old Jup annoys me, almost beyond endurance, by his well-meant attentions. Would you believe it? — he had prepared a huge stick, the other day, with which to chastise me for giving him the slip, and spending the day, *solus*, among the hills on the mainland. I verily believe that my ill looks alone saved me a flogging.

I have made no addition to my cabinet since we met.

If you can, in any way, make it convenient, come over with Jupiter. *Do* come. I wish to see you *to-night*, upon business of importance. I assure you that it is of the *highest* importance.

Ever yours, WILLIAM LEGRAND.

There was something in the tone of this note which gave me great uneasiness. Its whole style differed materially from that of Legrand. What could he be dreaming of? What new crotchet possessed his excitable brain? What “business of the highest importance” could *he* possibly have to transact? Jupiter’s account of him boded no good. I dreaded lest the continued pressure of misfortune had, at length, fairly unsettled the reason of my friend. Without a moment’s hesitation, therefore, I prepared to accompany the negro.

Upon reaching the wharf, I noticed a scythe and three spades, all apparently new, lying in the bottom of the boat in which we were to embark.

“What is the meaning of all this, Jup?” I inquired.

“Him syfe, massa, and spade.”

“Very true; but what are they doing here?”

“Him de syfe and de spade what Massa Will ‘sis’ ‘pon my buying for him in de town, and a lot ob money I had to gib for ‘em.”

“But what, in the name of all that is mysterious, is your ‘Massa Will’ going to do with scythes and spades?”

“Dat’s more dan *I* know, and I b’lieve ‘tis more dan he know, too. But it’s all cum ob de bug.”

Finding that no satisfaction was to be obtained of Jupiter, whose whole intellect seemed to be absorbed by “de bug,” I now stepped into the boat and made sail. With a fair and strong breeze we soon ran into the little cove to the northward of Fort Moultrie, and a walk of some two miles brought us to the hut. It was about three in the afternoon when we arrived. Legrand had been awaiting us in eager expectation. He grasped my hand with a nervous *empressement* which alarmed me and strengthened the suspicions already entertained. His countenance was pale even to ghastliness, and his deep-set eyes glared with unnatural luster. After some inquiries respecting his health, I asked him, not knowing what better to say, if he had yet obtained the *scarabaeus* from Lieutenant G——.

"Oh, yes," he replied, coloring violently, "I got it from him the next morning. Nothing should tempt me to part with that *scarabaeus*. Do you know that Jupiter is quite right about it?"

"In what way?" I asked, with a sad foreboding at heart.

"In supposing it to be a bug of *real gold*." He said this with an air of profound seriousness, and I felt inexpressibly shocked.

"This bug is to make my fortune," he continued, with a triumphant smile; "to reinstate me in my family possessions. Is it any wonder, then, that I prize it? Since fortune has thought fit to bestow it upon me, I have only to use it properly and I shall arrive at the gold of which it is the index. Jupiter, bring me that *scarabaeus*!"

"What! de bug, massa? I'd rudder not go fer trouble dat bug—you mus' git him for your own self." Hereupon Legrand arose, with a grave and stately air, and brought me the beetle from a glass case in which it was enclosed. It was a beautiful *scarabaeus*, and, at that time, unknown to naturalists—of course a great prize in a scientific point of view. There were two round, black spots near one extremity of the back, and a long one near the other. The scales were exceedingly hard and glossy, with all the appearance of burnished gold. The weight of the insect was very remarkable, and, taking all things into consideration, I could hardly blame Jupiter for his opinion respecting it; but what to make of Legrand's

agreement with that opinion, I could not, for the life of me, tell.

"I sent for you," said he, in a grandiloquent tone, when I had completed my examination of the beetle; "I sent for you, that I might have your counsel and assistance in furthering the views of fate and of the bug —"

"My dear Legrand," I cried, interrupting him, "you are certainly unwell and had better use some little precaution. You shall go to bed, and I will remain with you a few days, until you get over this. You are feverish and —"

"Feel my pulse," said he.

I felt it, and, to say the truth, found not the slightest indication of fever.

"But you may be ill and yet have no fever. Allow me this once to prescribe for you. In the first place, go to bed. In the next —"

"You are mistaken," he interposed, "I am as well as I can expect to be under the excitement which I suffer. If you really wish me well, you will relieve this excitement."

"And how is this to be done?"

"Very easily. Jupiter and myself are going upon an expedition into the hills, upon the mainland, and, in this expedition, we shall need the aid of some person in whom we can confide. You are the only one we can trust. Whether we succeed or fail, the excitement which you now perceive in me will be equally allayed."

"I am anxious to oblige you in any way," I replied;

“but do you mean to say that this infernal beetle has any connection with your expedition into the hills?”

“It has.”

“Then, Legrand, I can become a party to no such absurd proceeding.”

“I am sorry — very sorry — for we shall have to try it by ourselves.”

“Try it by yourselves! The man is surely mad! — but stay! — how long do you propose to be absent?”

“Probably all night. We shall start immediately, and be back, at all events, by sunrise.”

“And will you promise me, upon your honor, that when this freak of yours is over, and the bug business settled to your satisfaction, you will then return home and follow my advice implicitly, as that of your physician?”

“Yes; I promise; and now let us be off, for we have no time to lose.”

With a heavy heart I accompanied my friend. We started about four o'clock — Legrand, Jupiter, the dog, and myself. Jupiter had with him the scythe and spades — the whole of which he insisted upon carrying — more through fear, it seemed to me, of trusting either of the implements within reach of his master, than from any excess of industry or complaisance. His demeanor was dogged in the extreme, and “dat bug” were the sole words which escaped his lips during the journey. For my own part, I had charge of a couple of dark lanterns, while Legrand contented himself with the *scarabaeus*, which he

carried attached to the end of a bit of whipcord, twirling it to and fro, with the air of a conjuror, as he went. When I observed this last, plain evidence of my friend's 'aberration of mind,' I could scarcely refrain from tears. I thought it best, however, to humor his fancy, at least for the present, or until I could adopt some more energetic measures with a chance of success. In the meantime I endeavored, but all in vain, to sound him in regard to the object of the expedition. Having succeeded in inducing me to accompany him, he seemed unwilling to hold conversation upon any topic of minor importance, and to all my questions vouchsafed no other reply than "we shall see!"

We crossed the creek at the head of the island by means of a skiff, and, ascending the high grounds on the shore of the mainland, proceeded in a northwesterly direction, through a tract of country excessively wild and desolate, where no trace of a human footstep was to be seen. Legrand led the way with decision, pausing only for an instant, here and there, to consult what appeared to be landmarks of his own contrivance upon a former occasion.

In this manner we journeyed for about two hours, and the sun was just setting when we entered a region infinitely more dreary than any yet seen. It was a species of tableland, near the summit of an almost inaccessible hill, densely wooded from base to pinnacle, and interspersed with huge crags that appeared to lie loosely upon

the soil, and in many cases were prevented from precipitating themselves into the valleys below, merely by the support of the trees against which they reclined.

The natural platform to which we had clambered was thickly overgrown with brambles, through which we soon discovered that it would have been impossible to force our way but for the scythe; and Jupiter, by direction of his master, proceeded to clear for us a path to the foot of an enormously tall tulip-tree, which stood, with some eight or ten oaks, upon the level, and far surpassed them all, and all other trees which I had then ever seen, in the beauty of its foliage and form, in the wide spread of its branches, and in the general majesty of its appearance. When we reached this tree, Legrand turned to Jupiter and asked him if he thought he could climb it. The old man seemed a little staggered by the question, and for some moments made no reply. At length he approached the huge trunk, walked slowly around it and examined it with minute attention. When he had completed his scrutiny, he merely said,

“Yes, massa, Jup climb any tree he ebber see in he life.”

“Then up with you as soon as possible, for it will soon be too dark to see what we are about.”

“How far mus’ go up, massa?” inquired Jupiter.

“Get up the main trunk first, and then I will tell you which way to go — and here — stop! take this beetle with you.”

“De bug, Massa Will! — de goole-bug!” cried the negro, drawing back in dismay — “what for mus’ tote de bug way up de tree?”

“If you are afraid, Jup, a great big negro like you, to take hold of a harmless little dead beetle, why you can carry it up by this string — but, if you do not take it up with you in some way, I shall be under the necessity of breaking your head with this shovel.”

“What de matter now, massa?” said Jup, evidently shamed into compliance; “always want for to raise fuss wid old nigger. Was only funnin’ anyhow. *Me* feered de bug! what I keer for de bug?” Here he took cautiously hold of the extreme end of the string, and, maintaining the insect as far from his person as circumstances would permit, prepared to ascend the tree.

In youth, the tulip-tree, the most magnificent of American foresters, has a trunk peculiarly smooth, and often rises to a great height without lateral branches; but, in its riper age, the bark becomes gnarled and uneven, while many short limbs make their appearance on the stem. Thus the difficulty of ascension, in the present case, lay more in semblance than in reality. Embracing the huge cylinder, as closely as possible, with his arms and knees, seizing with his hands some projections, and resting his naked toes upon others, Jupiter, after one or two narrow escapes from falling, at length wriggled himself into the first great fork and seemed to consider the whole business as virtually accomplished. The *risk* of the achievement

was, in fact, now over, although the climber was some sixty or seventy feet from the ground.

"Which way mus' go now, Massa Will?" he asked.

"Keep up the largest branch — the one on this side," said Legrand. The negro obeyed him promptly, and apparently with but little trouble, ascending higher and higher, until no glimpse of his squat figure could be obtained through the dense foliage which enveloped it. Presently his voice was heard in a sort of halloo.

"How much fudder is got for go?"

"How high up are you?" asked Legrand.

"Ebber so fur," replied the negro; "can see de sky fru de top ob de tree."

"Never mind the sky, but attend to what I say. Look down the trunk and count the limbs below you on this side. How many limbs have you passed?"

"One, two, tree, four, fibe — I done pass fibe big limb, massa, 'pon dis side."

"Then go one limb higher."

In a few minutes the voice was heard again, announcing that the seventh limb was attained.

"Now, Jup," cried Legrand, evidently much excited, "I want you to work your way out upon that limb as far as you can. If you see anything strange, let me know."

By this time what little doubt I might have entertained of my poor friend's insanity was finally put at rest. I had no alternative but to conclude him stricken with lunacy, and I became seriously anxious about getting

him home. While I was pondering upon what was best to be done, Jupiter's voice was again heard.

"Mos' 'feerd for to ventur' 'pon dis limb berry far — 'tis dead limb putty much all de way."

"Did you say it was a *dead* limb, Jupiter?" cried Legrand in a quavering voice.

"Yes, massa, him dead as de door-nail — done up for sartaip — done departed dis here life."

"What in the name of heaven shall I do?" asked Legrand, seemingly in the greatest distress.

"Do!" said I, glad of an opportunity to interpose a word, "why, come home and go to bed. It's getting late, and, besides, you remember your promise."

"Jupiter," cried he, without heeding me in the least, "do you hear me?"

"Yes, Massa Will, hear you ebber so plain."

"Try the wood well, then, with your knife, and see if you think it *very* rotten."

"Him rotten, massa, sure 'nuff," replied the negro in a few moments, "but not so berry rotten as mought be. Mought ventur' out leetle way 'pon de limb by myself, dat's true."

"By yourself! — what do you mean?"

"Why I mean de bug. 'Tis *berry* hebbly bug. S'pose I drop him down fus', and den de limb won't break wid jis' de weight ob one nigger."

"You scoundrel!" cried Legrand, apparently much relieved, "what do you mean by telling me such nonsense

as that? As sure as you let that beetle fall! — I'll break your neck. Look here, Jupiter! do you hear me?"

"Yes, massa, needn't hollo at poor nigger dat style."

"Well! now listen! — if you will venture out on the limb as far as you think safe, and not let go the beetle, I'll make you a present of a silver dollar as soon as you get down."

"I'm gwine, Massa Will — 'deed I is," replied the negro very promptly — "mos' out to de eend now."

"*Out to the end!*" here fairly screamed Legrand, "do you say you are to the end of that limb?"

"Soon be to the eend, massa, — o-o-o-o-oh! what is dis here 'pon de tree?"

"Well!" cried Legrand, highly delighted, "what is it?"

"Why, 'tain't noffin' but a skull — somebody ben lef' him head up de tree, and de crows done gobble ebery bit ob de meat off."

"A skull, you say! — very well! How is it fastened to the limb? What holds it on?"

"Sure 'nuff, massa; mus' look. Why dis berry curious sarcumstance, 'pon my word — dere's a great big nail in de skull, what fastens it on to de tree."

"Well now, Jupiter, do exactly as I tell you — do you hear?"

"Yes, massa."

"Pay attention, then! Find the left eye of the skull."

"Hum! hoo! dat's good! why dar ain't no eye lef' at all."

"Hang your stupidity! do you know your right hand from your left?"

"Yes, I knows dat — 'tis my lef' hand what I chops de wood wid."

"To be sure! you are left-handed; and your left eye is on the same side as your left hand. Now, I suppose, you can find the left eye of the skull, or the place where the left eye has been. Have you found it?"

Here was a long pause. At length the negro asked,

"Is de lef' eye ob de skull 'pon de same side as de lef' hand ob de skull, too? — cause de skull ain't got a bit ob a hand at all — nebber mind! I got de lef' eye now — here de lef' eye! what mus' do wid it?"

"Let the beetle drop through it, as far as the string will reach — but be careful and do not let go your hold of the string."

"All dat done, Massa Will; mighty easy t'ing for to put de bug fru de hole — look out for him dar below!"

During this colloquy no portion of Jupiter's person could be seen; but the beetle, which he had suffered to descend, was now visible at the end of the string and glistened, like a globe of burnished gold, in the last rays of the setting sun, some of which still faintly illumined the eminence upon which we stood. The *scarabaeus* hung quite clear of any branches, and, if allowed to fall, would have fallen at our feet. Legrand immediately took the scythe, and cleared with it a circular space, three or four yards in diameter, just beneath the insect, and, hav-

ing accomplished this, ordered Jupiter to let go the string and come down from the tree.

Driving a peg, with great nicety, into the ground at the precise spot where the beetle fell, my friend now produced from his pocket a tape-measure. Fastening one end of this at that point of the trunk of the tree which was nearest the peg, he unrolled it till it reached the peg, and thence farther unrolled it, in the direction already established by the two points of the tree and the peg, for the distance of fifty feet — Jupiter clearing away the brambles with the scythe. At the spot thus attained a second peg was driven, and about this, as a center, a rude circle, about four feet in diameter, was described. Taking now a spade himself, and giving one to Jupiter and one to me, Legrand begged us to set about digging as quickly as possible.

The night was coming on, and I felt much fatigued with the exercise already taken; but I saw no mode of escape* and was fearful of disturbing my poor friend's equanimity by a refusal. Could I have depended, indeed, upon Jupiter's aid, I would have had no hesitation in attempting to get the lunatic home by force; but I was too well assured of the old negro's disposition to hope that he would assist me, under any circumstances, in a personal contest with his master. I made no doubt that the latter had been infected with some of the innumerable Southern superstitions about money buried, and that his phantasy had received confirmation by the finding of the *scara-*

baeus, or, perhaps, by Jupiter's obstinacy in maintaining it to be "a bug of real gold." A mind disposed to lunacy would readily be led away by such suggestions — especially if chiming in with favorite preconceived ideas — and then I called to mind the poor fellow's speech about the beetle's being "the index of his fortune." Upon the whole, I was sadly vexed and puzzled, but, at length, I concluded to make a virtue of necessity — to dig with a good will, and thus the sooner convince the visionary, by ocular demonstration, of the fallacy of the opinions he entertained.

The lanterns having been lit, we all fell to work with a zeal worthy a more rational cause; and, as the glare fell upon our persons and implements, I could not help thinking how picturesque a group we composed, and how strange and suspicious our labors must have appeared to any interloper who, by chance, might have stumbled upon our whereabouts.

We dug very steadily for two hours. Little was said; and our chief embarrassment lay in the yelpings of the dog, who took exceeding interest in our proceedings. He, at length, became so obstreperous that we grew fearful of his giving the alarm to some stragglers in the vicinity; or, rather, this was the apprehension of Legrand; — for myself, I should have rejoiced at any interruption which might have enabled me to get the wanderer home. The noise was, at length, very effectually silenced by Jupiter, who, getting out of the hole with a dogged air of delibera-

tion, tied the brute's mouth up with one of his suspenders and then returned, with a grave chuckle, to his task.

When the time mentioned had expired, we had reached a depth of five feet, and yet no signs of any treasure became manifest. A general pause ensued, and I began to hope that the farce was at an end. Legrand, however, although evidently much disconcerted, wiped his brow thoughtfully and recommenced. We had excavated the entire circle of four feet diameter, and now we slightly enlarged the limit and went to the farther depth of two feet. Still nothing appeared. The gold-seeker, whom I sincerely pitied, at length clambered from the pit, with the bitterest disappointment imprinted upon every feature, and proceeded, slowly and reluctantly, to put on his coat, which he had thrown off at the beginning of his labor. In the meantime I made no remark. Jupiter, at a signal from his master, began to gather up his tools. This done, and the dog having been unmuzzled, we turned in profound silence toward home.

We had taken, perhaps, a dozen steps in this direction, when, with a loud oath, Legrand strode up to Jupiter and seized him by the collar. The astonished negro opened his eyes and mouth to the fullest extent, let fall the spades, and fell upon his knees.

"You scoundrel," said Legrand, hissing out the syllables from between his clenched teeth — "you black villain! — speak, I tell you! — answer me this instant, without prevarication! — which — which is your left eye?"

"Oh, Massa Will! ain't dis here my lef' eye for sartain?" roared the terrified Jupiter, placing his hand upon his *right* organ of vision, and holding it there with a desperate pertinacity, as if in immediate dread of his master's attempt at a gouge.

"I thought so! — I knew it! — hurrah!" vociferated Legrand, letting the negro go and executing a series of curvets and caracols, much to the astonishment of his valet, who, arising from his knees, looked mutely from his master to myself, and then from myself to his master.

"Come! we must go back," said the latter, "the game's not up yet"; and he again led the way to the tulip-tree.

"Jupiter," said he, when we reached its foot, "come here! was the skull nailed to the limb with the face outward, or with the face to the limb?"

"De face was out, massa, so dat de crows could get at de eyes good, widout any trouble."

"Well, then, was it this eye or that through which you let the beetle fall?" — here Legrand touched each of Jupiter's eyes.

"'Twas dis eye, massa — de lef' eye — jis' as you tell me," and here it was his right eye that the negro indicated.

"That will do — we must try it again."

Here my friend, about whose madness I now saw, or fancied that I saw, certain indications of method, removed the peg which marked the spot where the beetle fell to a spot about three inches to the westward of its former position. Taking now the tape-measure from the nearest

point of the trunk to the peg, as before, and continuing the extension in a straight line to the distance of fifty feet, a spot was indicated, removed by several yards from the point at which we had been digging.

Around the new position a circle, somewhat larger than in the former instance, was now described, and we again set to work with the spades. I was dreadfully weary, but, scarcely understanding what had occasioned the change in my thoughts, I felt no longer any great aversion from the labor imposed. I had become most unaccountably interested — nay, even excited. Perhaps there was something amid all the extravagant demeanor of Legrand — some air of forethought, or of deliberation, which impressed me. I dug eagerly, and now and then caught myself actually looking, with something that very much resembled expectation, for the fancied treasure, the vision of which had demented my unfortunate companion. At a period when such vagaries of thought most fully possessed me, and when we had been at work perhaps an hour and a half, we were again interrupted by the violent howlings of the dog. His uneasiness, in the first instance, had been evidently but the result of playfulness or caprice, but he now assumed a bitter and serious tone. Upon Jupiter's again attempting to muzzle him, he made furious resistance, and, leaping into the hole, tore up the mold frantically with his claws. In a few seconds he had uncovered a mass of human bones, forming two complete skeletons, intermingled with several buttons of metal and

what appeared to be the dust of decayed woolen. ~~One~~ or two strokes of a spade upturned the blade of a large Spanish knife, and, as we dug farther, three or four loose pieces of gold and silver coin came to light.

At sight of these the joy of Jupiter could scarcely be restrained, but the countenance of his master wore an air of extreme disappointment. He urged us, however, to continue our exertions, and the words were hardly uttered when I stumbled and fell forward, having caught the toe of my boot in a large ring of iron that lay half buried in the loose earth.

We now worked in earnest, and never did I pass ten minutes of more intense excitement. During this interval we had fairly unearthed an oblong chest of wood, which, from its perfect preservation and wonderful hardness, had plainly been subjected to some mineralizing process. This box was three feet and a half long, three feet broad, and two and a half feet deep. It was firmly secured by bands of wrought iron, riveted and forming a kind of trellis-work over the whole. On each side of the chest, near the top, were three rings of iron — six in all — by means of which a firm hold could be obtained by six persons. Our utmost united endeavors served only to disturb the coffer very slightly in its bed. We at once saw the impossibility of removing so great a weight. Luckily, the sole fastenings of the lid consisted of two sliding bolts. These we drew back — trembling and panting with anxiety. In an instant, a treasure of incalculable

value lay gleaming before us. As the rays of the lanterns fell within the pit, there flashed upward from a confused heap of gold and of jewels, a glow and a glare that absolutely dazzled our eyes.

I shall not pretend to describe the feelings with which I gazed. Amazement was, of course, predominant. Legrand appeared exhausted with excitement and spoke very few words. Jupiter's countenance wore, for some minutes, as deadly a pallor as it is possible, in the nature of things, for any negro's visage to assume. He seemed stupefied — thunder-stricken. Presently he fell upon his knees in the pit, and, burying his naked arms up to the elbows in gold, let them there remain, as if enjoying the luxury of a bath. At length, with a deep sigh, he exclaimed, as if in a soliloquy:

“ And dis all cum ob de goole-bug! de putty goole-bug! de poor little goole-bug, what I 'boosed in dat sabage kind ob style! Ain't you 'shamed ob yourself, nigger? — answer me dat! ”

It became necessary at last that I should arouse both master and valet to the expediency of removing the treasure. It was growing late, and it behooved us to make exertion, that we might get everything housed before daylight. We lightened the box by removing two thirds of its contents, when we were enabled, with some trouble, to raise it from the hole. The articles taken out were deposited among the brambles and the dog left to guard them, with strict orders from Jupiter neither to stir from

the spot, nor to open his mouth until our return. We then hurriedly made for home with the chest; reaching the hut in safety, but after excessive toil, at one o'clock in the morning. Worn out as we were, it was not in human nature to do more just then. We rested until two, and had supper, starting for the hills immediately afterward, armed with three stout sacks, which, by good luck, were upon the premises. A little before four we arrived at the pit, divided the remainder of the booty among us, as equally as might be, and, leaving the holes unfilled, again set out for the hut, at which, for the second time, we deposited our golden burdens, just as the first streaks of dawn gleamed from over the tree-tops in the east.

We were now thoroughly broken down; but the intense excitement of the time denied us repose. After an unquiet slumber of some three or four hours' duration, we arose, as if by preconcert, to make examination of our treasure.

The chest had been full to the brim, and we spent the whole day and the greater part of the next night in a scrutiny of its contents. There had been nothing like order or arrangement. Everything had been heaped in promiscuously. Having assorted all with care, we found ourselves possessed of even vaster wealth than we had at first supposed. In coin there was rather more than four hundred and fifty thousand dollars — estimating the value of the pieces, as accurately as we could, by the tables of the period. There was not a particle of silver. All was gold of antique date and of great variety — French,

Spanish, and German money, with a few English guineas.

The value of the jewels we found more difficulty in estimating. There were diamonds — some of them exceedingly large and fine — a hundred and ten in all, and not one of them small; eighteen rubies of remarkable brilliancy; — three hundred and ten emeralds, all very beautiful; and twenty-one sapphires, with an opal. These stones had all been broken from their settings and thrown loose in the chest. The settings themselves, which we picked out from among the other gold, appeared to have been beaten up with hammers, as if to prevent identification. Besides all this, there was a vast quantity of solid gold ornaments; — nearly two hundred massive finger and ear rings; — rich chains — eighty-three very large and heavy crucifixes; — five gold censers of great value; — a prodigious golden punch-bowl, ornamented with richly chased vine-leaves; with two sword-handles exquisitely embossed, and many other smaller articles which I cannot recollect. We estimated the entire contents of the chest at a million and a half of dollars; and, upon subsequent disposal of the trinkets and jewels, it was found that we had greatly undervalued the treasure.

II

When, at length, we had concluded our examination, and the intense excitement of the time had, in some measure, subsided, Legrand, who saw that I was dying with impatience for a solution of this most extraordinary

riddle, entered into a full detail of all the circumstances connected with it.

"You remember," said he, "the night when I handed you the rough sketch I had made of the *scarabaeus*. You recollect, also, that I became quite vexed at you for insisting that my drawing resembled a death's-head. When you first made this assertion I thought you were jesting; but afterward I called to mind the peculiar spots on the back of the insect and admitted to myself that your remark had some little foundation in fact. Still, the sneer at my graphic powers irritated me — for I am considered a good artist — and, therefore, when you handed me the scrap of parchment, I was about to crumple it up and throw it angrily into the fire."

"The scrap of paper, you mean," said I.

"No; it had much of the appearance of paper, and at first I supposed it to be such, but when I came to draw upon it, I discovered it to be a piece of very thin parchment. It was quite dirty, you remember. Well, as I was in the very act of crumpling it up, my glance fell upon the sketch at which you had been looking, and you may imagine my astonishment when I perceived, in fact, the figure of a death's-head just where, it seemed to me, I had made the drawing of the beetle. For a moment I was too much amazed to think with accuracy. I knew that my design was very different in detail from this — although there was a certain similarity in general outline. Presently I took a candle, and seating myself at the other end of the

room, proceeded to scrutinize the parchment more closely. Upon turning it over, I saw my own sketch upon the reverse, just as I had made it.

“My first idea, now, was mere surprise at the really remarkable similarity of outline — at the singular coincidence involved in the fact that, unknown to me, there should have been a skull upon the other side of the parchment, immediately beneath my figure of the *scarabaeus*, and that this skull, not only in outline but in size, should so closely resemble my drawing. I say the singularity of this coincidence absolutely stupefied me for a time. This is the usual effect of such coincidences. The mind struggles to establish a connection — a sequence of cause and effect — and, being unable to do so, suffers a species of temporary paralysis. But, when I recovered from this stupor, there dawned upon me gradually a conviction which startled me even far more than the coincidence. I began distinctly, positively, to remember that there had been *no* drawing on the parchment when I made my sketch of the *scarabaeus*. I became perfectly certain of this; for I recollected turning up first one side and then the other, in search of the cleanest spot. Had the skull been then there, of course I could not have failed to notice it. Here indeed was a mystery which I felt it impossible to explain; but, even at that early moment, there seemed to glimmer faintly, within the most remote and secret chambers of my intellect, a glow-worm-like conception of that truth which last night’s adventure brought to so

magnificent a demonstration. I arose at once, and putting the parchment securely away, dismissed all farther reflection until I should be alone.

“When you had gone, and when Jupiter was fast asleep, I betook myself to a more methodical investigation of the affair. In the first place I considered the manner in which the parchment had come into my possession. The spot where we discovered the *scarabaeus* was on the coast of the mainland, about a mile eastward of the island and but a short distance above high water mark. Upon my taking hold of it, it gave me a sharp bite, which caused me to let it drop. Jupiter, with his accustomed caution, before seizing the insect, which had flown toward him, looked about for a leaf, or something of that nature, by which to take hold of it. It was at this moment that his eyes, and mine also, fell upon the scrap of parchment, which I then supposed to be paper. It was lying half buried in the sand, a corner sticking up. Near the spot where we found it, I observed the remnants of the hull of what appeared to have been a ship’s long boat. The wreck seemed to have been there for a very great while, for the resemblance to boat timbers could scarcely be traced.

“Well, Jupiter picked up the parchment, wrapped the beetle in it, and gave it to me. Soon afterward we turned to go home, and on the way met Lieutenant G——. I showed him the insect, and he begged me to let him take it to the fort. On my consenting, he thrust it forthwith

into his waistcoat pocket, without the parchment in which it had been wrapped and which I had continued to hold in my hand during his inspection. Perhaps he dreaded my changing my mind, and thought it best to make sure of the prize at once. At the same time, without being conscious of it, I must have deposited the parchment in my own pocket.

“You remember that when I went to the table for the purpose of making a sketch of the beetle, I found no paper where it was usually kept. I looked in the drawer, and found none there. I searched my pockets, hoping to find an old letter — and then my hand fell upon the parchment. I thus detail the precise mode in which it came into my possession, for the circumstances impressed me with peculiar force.

“No doubt you will think me fanciful — but I had already established a kind of *connection*. I had put together two links of a great chain. There was a boat lying on a seacoast, and not far from the boat was a parchment — *not a paper* — with a skull depicted on it. You will, of course, ask ‘Where is the connection?’ I reply that the skull, or death’s-head, is the well-known emblem of the pirate. The flag of the death’s-head is hoisted in all engagements.

“I have said that the scrap was parchment, and not paper. Parchment is durable — almost imperishable. Matters of little moment are rarely consigned to parchment; since, for the mere ordinary purposes of drawing

or writing, it is not nearly so well adapted as paper. This reflection suggested some meaning — some relevancy — in the death's-head. I did not fail to observe, also, the *form* of the parchment. Although one of its corners had been, by some accident, destroyed, it could be seen that the original form was oblong. It was just such a slip, indeed, as might have been chosen for a memorandum — for a record of something to be long remembered and carefully preserved."

"But," I interposed, "you say that the skull was *not* upon the parchment when you made the drawing of the beetle. How then do you trace any connection between the boat and the skull — since this latter, according to your own admission, must have been designed at some period subsequent to your sketching the *scarabaeus*?"

"Ah, hereupon turns the whole mystery; although the secret, at this point, I had comparatively little difficulty in solving. My steps were sure and could afford but a single result. I reasoned, for example, thus: when I drew the *scarabaeus*, there was no skull apparent on the parchment; when I had completed the drawing, I gave it to you, and observed you narrowly until you returned it. *You*, therefore, did not design the skull, and no one else was present to do it. Then it was not done by human agency. And, nevertheless, it was done.

"At this stage of my reflections I endeavored to remember, and *did* remember, with entire distinctness, every incident which occurred about the period in question. The

weather was chilly (oh rare and happy accident!), and a fire was blazing on the hearth. I was heated with exercise and sat near the table. You, however, had drawn a chair close to the chimney. Just as I placed the parchment in your hand and as you were in the act of inspecting it, Wolf, the Newfoundland, entered and leaped upon your shoulders. With your left hand you caressed him and kept him off, while your right, holding the parchment, was permitted to fall listlessly between your knees and in close proximity to the fire. At one moment I thought the blaze had caught it and was about to caution you, but, before I could speak, you had withdrawn it and were engaged in its examination. When I considered all these particulars, I doubted not for a moment that *heat* had been the agent in bringing to light, on the parchment, the skull which I saw designed on it. You are well aware that chemical preparations exist, and have existed time out of mind, by means of which it is possible to write on either paper or vellum, so that the characters shall become visible only when subjected to the action of fire.

“I now scrutinized the death's-head with care. Its outer edges — the edges of the drawing nearest the edge of the vellum — were far more *distinct* than the others. It was clear that the action of the caloric had been imperfect or unequal. I immediately kindled a fire and subjected every portion of the parchment to a glowing heat. At first, the only effect was the strengthening of the faint lines in the skull; but, on persevering in the experi-

ment, there became visible, at the corner of the slip, diagonally opposite to the spot in which the death's-head was delineated, the figure of what I at first supposed to be a goat. A closer scrutiny, however, satisfied me that it was intended for a kid."

"Ha! ha!" said I, "to be sure I have no right to laugh at you — a million and a half of money is too serious a matter for mirth — but you are not about to establish a third link in your chain — you will not find any especial connection between your pirates and a goat — pirates, you know, have nothing to do with goats; they appertain to the farming interest."

"But I have just said that the figure was *not* that of a goat."

"Well, a kid, then — pretty much the same thing."

"Pretty much, but not altogether," said Legrand. "You may have heard of one *Captain Kidd*. I at once looked on the figure of the animal as a kind of punning or hieroglyphical signature. I say signature, because its position on the vellum suggested this idea. The death's-head at the corner diagonally opposite had, in the same manner, the air of a stamp, or seal. But I was sorely put out by the absence of all else — of the body to my imagined instrument — of the text for my context."

"I presume you expected to find a letter between the stamp and the signature."

"Something of the kind."

"Proceed — I am all impatience."

“Well, you have heard, of course, the many stories current — the thousand vague rumors afloat about money buried somewhere on the Atlantic coast by Kidd and his associates. These rumors must have had some foundation in fact. And that the rumors have existed so long and so continuously could have resulted, it appeared to me, only from the circumstance of the buried treasure *still remaining* entombed. Had Kidd concealed his plunder for a time, and afterward reclaimed it, the rumors would scarcely have reached us in their present unvarying form. Had the pirate recovered his money, there the affair would have dropped. It seemed to me that some accident — say the loss of a memorandum indicating its locality — had deprived him of the means of recovering it; and that this accident had become known to his followers, who otherwise might never have heard that treasure had been concealed at all, and who, busying themselves in vain attempts to regain it, had given birth to the reports which are now so common. Have you ever heard of any important treasure being unearthed along the coast?”

“Never.”

“But that Kidd’s accumulations were immense is well known. I took it for granted, therefore, that the earth still held them; and you will scarcely be surprised when I tell you that I felt a hope, nearly amounting to certainty, that the parchment so strangely found involved a lost record of the place of deposit.”

“But how did you proceed?” I asked Legrand.

“I held the vellum again to the fire, after increasing the heat; but nothing appeared. I now thought it possible that the coating of dirt might have something to do with the failure; so I carefully rinsed the parchment by pouring warm water over it, and, having done this, I placed it in a tin pan, with the skull downward, and put the pan upon a furnace of lighted charcoal. In a few minutes, the pan having become thoroughly heated, I removed the slip, and, to my inexpressible joy, found it spotted, in several places, with what appeared to be figures arranged in lines. Again I placed it in the pan, and suffered it to remain another minute. On taking it off, the whole was just as you see it now.”

Here Legrand, having re-heated the parchment, submitted it to my inspection. The following characters were rudely traced, in a red tint, between the death's-head and the goat:

53 ‡ ‡ † 305)) 6 * ; 4826) 4 ‡ .) 4 ‡ ; 806 * ; 48 †
8 ¶ 60)) 85 ;] 8 * : ‡ * 8 † 83 (88) 5 * † ; 46 (; 88 * 9
6 * ? ; 8) * ‡ (; 485) ; 5 * † 2 : * ‡ (; 4956 * 2 (5 * — 4
) 8 ¶ 8 * ; 4069285) ;) 6 † 8) 4 ‡ ‡ ; 1 (‡ 9 ; 48081 ; 8
: 8 ‡ 1 ; 48 † 85 ; 4) 485 † 528806 * 81 (‡ 9 ; 48 ; (88
; 4 (‡ ? 34 ; 48) 4 ‡ ; 161 ; : 188 ; ‡ ? ;

“But,” said I, returning him the slip, “I am as much in the dark as ever. Were all the jewels of Golconda

awaiting me on my solution of this enigma, I am quite sure that I should be unable to earn them."

"And yet," said Legrand, "the solution is by no means so difficult as you might be led to imagine from the first hasty inspection of the characters. These characters, as any one might readily guess, form a cipher — that is to say they convey a meaning; but then, from what is known of Kidd, I could not suppose him capable of constructing any of the more abstruse cryptographs. I made up my mind, at once, that this was of a simple species — such, however, as would appear, to the crude intellect of the sailor, absolutely insoluble without the key."

"And you really solved it?"

"Readily; I have solved others of an abstruseness ten thousand times greater. Circumstances and a certain bias of mind have led me to take interest in such riddles, and it may well be doubted whether human ingenuity can construct an enigma of the kind which human ingenuity may not, by proper application, resolve.

"In the present case — indeed in all cases of secret writing — the first question regards the *language* of the cipher. In general, there is no alternative but experiment (directed by probabilities) of every tongue known to him who attempts the solution, until the true one be attained. But, with the cipher now before us, all difficulty is removed by the signature. The pun on the word 'Kidd' is appreciable in no other language than English. But for this consideration I should have begun my attempts with

Spanish and French, as the tongues in which a secret of this kind would most naturally have been written by a pirate of the Spanish main. As it was, I assumed the cryptograph to be English.

“ You observe there are no divisions between the words. Had there been divisions, the task would have been comparatively easy. In such case I should have commenced with a collation and analysis of the shorter words, and, had a word of a single letter occurred, as is most likely, (*a* or *I*, for example,) I should have considered the solution as assured. But, there being no division, my first step was to ascertain the predominant letters, as well as the least frequent. Counting all, I constructed a table, thus:

Of the character 8 there are 33.

;	“	26.
4	“	19.
‡)	“	16.
*	“	13.
5	“	12.
6	“	11.
‡1	“	8.
0	“	6.
92	“	5.
:3	“	4.
?	“	3.
¶	“	2.
]—	“	1.

“Now, in English, the letter which most frequently occurs is *e*. Afterward, the succession runs thus: *a o i d h n r s t u y c f g l m w b k p q x z*. *E* however predominates so remarkably that an individual sentence of any length is rarely seen in which it is not the prevailing character.

“Here, then, we have, in the very beginning, the groundwork for something more than a mere guess. The general use which may be made of the table is obvious — but, in this particular cipher, we shall only very partially require its aid. As our predominant character is 8, we will commence by assuming it as the *e* of the natural alphabet. To verify the supposition, let us observe if the 8 be seen often in couples, for *e* is doubled with great frequency in English. In the present instance we see it doubled no less than five times, although the cryptograph is brief.

“Let us assume 8, then, as *e*. Now, of all *words* in the language, ‘the’ is most usual; let us see, therefore, whether there are not repetitions of any three characters, in the same order of collocation, the last of them being 8. If we discover repetitions of such letters, so arranged, they will most probably represent the word ‘the.’ On inspection, we find no less than seven such arrangements, the characters being ;48. We may, therefore, assume that the semicolon represents *t*, that 4 represents *h*, and that 8 represents *e* — the last being now well confirmed. Thus a great step has been taken.

“ But, having established a single word, we are enabled to establish a vastly important point; that is to say, several commencements and terminations of other words. Let us refer, for example, to the last instance but one, in which the combination ;48 occurs — not far from the end of the cipher. We know that the semicolon immediately ensuing is the commencement of a word, and, of the six characters succeeding this ‘ the,’ we are cognizant of no less than five. Let us set these characters down, thus, by the letters we know them to represent, leaving a space for the unknown —

t ee.

“ Here we are enabled, at once, to discard the ‘ *th*,’ as forming no portion of the word commencing with the first *t*; since, by experiment of the entire alphabet for a letter adapted to the vacancy, we perceive that no word can be formed of which this *th* can be a part. We are thus narrowed into

t ee,

and, going through the alphabet, if necessary, as before, we arrive at the word ‘ tree,’ as the sole possible reading. We thus gain another letter, *r*, represented by (, with the words ‘ the tree ’ in juxtaposition.

“ Looking beyond these words, for a short distance, we again see the combination ;48, and employ it by way of *termination* to what immediately precedes. We have thus this arrangement:

the tree ;4(†?34 the,

or, substituting the natural letters, where known, it reads thus:

the tree thr‡?3h the.

“Now, if, in place of the unknown characters, we leave blank spaces, or substitute dots, we read thus:

the tree thr . . . h the,

when the word ‘*through*’ makes itself evident at once. But this discovery gives us three new letters, *o*, *u* and *g*, represented by ‡, ? and 3.

“To make a long story short, it now only remains to give you the full translation of the characters upon the parchment, as unriddled. Here it is:

“‘*A good glass in the bishop’s hostel in the devil’s seat twenty-one degrees and thirteen minutes northeast and by north main branch seventh limb east side shoot from the left eye of the death’s-head a bee-line from the tree through the shot fifty feet out.*’”

“But,” said I, “the enigma seems still in as bad a condition as ever. How is it possible to extort a meaning from all this jargon about ‘devil’s seats,’ ‘death’s-heads,’ and ‘bishop’s hotels?’”

“I confess,” replied Legrand, “that the matter still wears a serious aspect, when regarded with a casual glance. My first endeavor was to divide the sentence into the natural division intended by the cryptographist.”

“You mean, to punctuate it?”

“Something of that kind.”

“But how was it possible to effect this?”

"I reflected that it had been a *point* with the writer to run his words together without division, so as to increase the difficulty of solution. Now, a not overacute man, in pursuing such an object, would be nearly certain to overdo the matter. When, in the course of his composition, he arrived at a break in his subject which would naturally require a pause, or a point, he would be exceedingly apt to run his characters, at this place, more than usually close together. If you will observe the manuscript, in the present instance, you will easily detect five such cases of unusual crowding. Acting on this hint, I made the division thus:

" 'A good glass in the bishop's hostel in the devil's seat — twenty-one degrees and thirteen minutes — northeast and by north — main branch seventh limb east side — shoot from the left eye of the death's-head — a bee-line from the tree through the shot fifty feet out.' "

"Even this division," said I, "leaves me still in the dark."

"It left me also in the dark," replied Legrand, "for a few days; during which I made diligent inquiry, in the neighborhood of Sullivan's Island, for any building which went by the name of the 'Bishop's Hotel'; for, of course, I dropped the 'obsolete word 'hostel.' Gaining no information on the subject, I was on the point of extending my sphere of search and proceeding in a more systematic manner, when, one morning, it entered into my head quite suddenly that this 'Bishop's Hostel' might have some ref-

erence to an old family, of the name of Bessop, which, time out of mind, had held possession of an ancient manor-house about four miles to the northward of the island. I accordingly went over to the plantation, and re-instituted my inquiries among the older negroes of the place. At length one of the most aged of the women said that she had heard of such a place as *Bessop's Castle*, and thought that she could guide me to it, but that it was not a castle, or a tavern, but a high rock.

"I offered to pay her well for her trouble, and, after some demur, she consented to accompany me to the spot. We found it without much difficulty, when, dismissing her, I proceeded to examine the place. The 'castle' consisted of an irregular assemblage of cliffs and rocks—one of the latter being quite remarkable for its height as well as for its insulated and artificial appearance. I clambered to its apex and then felt much at a loss as to what should be next done.

"While I was busied in reflection, my eyes fell upon a narrow ledge in the eastern face of the rock, perhaps a yard below the summit on which I stood. This ledge projected about eighteen inches and was not more than a foot wide, while a niche in the cliff just above it gave it a rude resemblance to one of the hollow-backed chairs used by our ancestors. I made no doubt that here was the 'devil's seat' alluded to in the manuscript, and now I seemed to grasp the full secret of the riddle.

"The 'good glass,' I knew, could have reference to

nothing but a telescope; for the word 'glass' is rarely employed in any other sense by seamen. Now here, I at once saw, was a telescope to be used, and a definite point of view, *admitting no variation*, from which to use it. Nor did I hesitate to believe that the phrases, 'twenty-one degrees and thirteen minutes,' and 'northeast and by north,' were intended as directions for the leveling of the glass. Greatly excited by these discoveries, I hurried home, procured a telescope, and returned to the rock.

"I let myself down to the ledge and found that it was impossible to retain a seat on it unless in one particular position. This fact confirmed my preconceived idea. I proceeded to use the glass. Of course, the 'twenty-one degrees and thirteen minutes' could allude to nothing but elevation above the visible horizon, since the horizontal direction was clearly indicated by the words, 'northeast and by north.' This latter direction I at once established by means of a pocket-compass; then, pointing the glass as nearly at an angle of twenty-one degrees of elevation as I could do it by guess, I moved it cautiously up or down, until my attention was arrested by a circular rift or opening in the foliage of a large tree that overtopped its fellows in the distance. In the center of this rift I perceived a white spot, but could not at first distinguish what it was. Adjusting the focus of the telescope, I again looked and now made it out to be a human skull.

"On this discovery I was so sanguine as to consider

the 'enigma solved; for the phrase 'main branch, seventh limb, east side,' could refer only to the position of the skull on the tree, while 'shoot from the left eye of the death's-head' admitted, also, of but one interpretation in regard to a search for buried treasure. I perceived that the design was to drop a bullet from the left eye of the skull, and that a bee-line, or, in other words, a straight line, drawn from the nearest point of the trunk through 'the shot,' (or the spot where the bullet fell,) and thence extended to a distance of fifty feet, would indicate a definite point — and beneath this point I thought it at least *possible* that a deposit of value lay concealed."

"All this," I said, "is exceedingly clear, and although ingenious, still simple and explicit. When you left the 'Bishop's Hotel,' what then?"

"Why, having carefully taken the bearings of the tree, I turned homeward. The instant that I left 'the devil's seat,' however, the circular rift vanished; nor could I get a glimpse of it afterward, turn as I would. What seems to me the chief ingenuity in this whole business is the fact (for repeated experiment has convinced me it is a fact) that the circular opening in question is visible from no other attainable point of view than that afforded by the narrow ledge on the face of the rock.

"In this expedition to the 'Bishop's Hotel' I had been attended by Jupiter, who had, no doubt, observed for some weeks past the abstraction of my demeanor, and took especial care not to leave me alone. But, on the

next day, getting up very early, I contrived to give him the slip and went into the hills in search of the tree. After much toil I found it. When I came home at night, my valet proposed to give me a flogging. With the rest of the adventure I believe you are as well acquainted as myself."

"I suppose," said I, "you missed the spot, in the first attempt at digging, through Jupiter's stupidity in letting the bug fall through the right instead of through the left eye of the skull."

"Precisely. This mistake made a difference of about two inches and a half in the 'shot' — that is to say, in the position of the peg nearest the tree; and had the treasure been *beneath* the 'shot,' the error would have been of little moment; but 'the shot,' together with the nearest point of the tree, were merely two points for the establishment of a line of direction; of course the error, however trivial in the beginning, increased as we proceeded with the line, and by the time we had gone fifty feet threw us quite off the scent. But for my deep-seated conviction that treasure was here somewhere actually buried, we might have had all our labor in vain."

"But your grandiloquence," I said, "and your conduct in swinging the beetle — how excessively odd! I was sure you were mad. And why did you insist on letting fall the bug, instead of a bullet, from the skull?"

"Why, to be frank, I felt somewhat annoyed by your evident suspicions touching my sanity and so resolved

to punish you quietly, in my own way, by a little bit of sober mystification. For this reason I swung the beetle, and for this reason I let it fall from the tree. An observation of yours about its great weight suggested the latter idea."

"Yes, I perceive; and now there is only one point which puzzles me. What are we to make of the skeletons found in the hole?"

"That is a question I am no more able to answer than yourself. There seems, however, only one plausible way of accounting for them — and yet it is dreadful to believe in such atrocity as my suggestion would imply. It is clear that Kidd — if Kidd indeed secreted this treasure, which I doubt not — it is clear that he must have had assistance in the labor. But, the worst of this labor concluded, he may have thought it expedient to remove all participants in his secret. Perhaps a couple of blows with a mattock were sufficient, while his coadjutors were busy in the pit; perhaps it required a dozen — who shall tell?"

EDGAR ALLAN POE.

NOTES

"The Gold Bug" is one of Poe's most famous and popular stories. In it a tale is first told and an amazing climax reached, and afterward the reader is shown the steps by which the problem is solved and the solution gained. This kind of story is sometimes called the "mystery story," or the "tale of ratiocination," because something is *reasoned* out logically from a slight clue to a surprising ending.

"The Gold Bug" depends mainly on the plot for its interest.

The character interest is small. We are not deeply concerned in William Legrand or the narrator of the tale; they merely serve the purpose of carrying on the plot. The setting is not without some effect on the story. We are shown a wild and desolate country along the seashore, just the place where pirates would be expected to bury treasure.

The plot of the story turns on the solution of a cipher writing, a thing in which Poe's ingenuity shows at the best, since he was fond of unraveling puzzles. Then, when the cryptogram is solved only to raise another mystery, the author achieves his greatest triumph by puzzling out, most ingeniously, this new problem, a feat which leads to the happy ending.

Observe how Poe prepares the reader's mind for a story that deals with mystery and the sea by his presentation of the setting. Note also that Legrand, the hero, is drawn as just such a person as would be interested in the solution of a curious problem and capable of solving it. He is an educated man — a scientist — but at the same time a recluse.

The points that are necessary in the development of the plot are skillfully handled. Cold weather is needed, in order to bring about a fire, without which the invisible ink on the parchment will not become visible. Observe how naturally Poe leads up to the narrator's discovery of the death's-head on the parchment. The beetle is introduced in a very plausible, even casual, manner, though without the beetle the story could not proceed.

Why do you suppose that Jupiter insists that the beetle is a "goole-bug"? Does this arouse anticipation in the reader? Note that it is necessary to the story that both Legrand and the narrator should be naturalists, and as such interested in beetles — otherwise Poe would have had no good reason for introducing the scrap of parchment and bringing it to the fire.

What part does the bug play in the plot? What is the importance of the *antennae* in the drawing? How does Poe show that Legrand is greatly excited when he looks at the

parchment and sees something strange on it? This marks the first climax of the story; everything that has gone before has merely led up to Legrand's discovery.

Observe how skillfully the doubt of Legrand's sanity is introduced, to account for his intense absorption in the problem and to keep the reader from guessing too soon the nature of the problem he is working out. The observant reader should be able to see that Legrand is not crazy but plunged in deep study; the unobservant reader will be totally surprised at the outcome. Jupiter, hearing his master muttering about gold in his sleep, thinks that his mind runs on gold because he has been bitten by the gold-colored beetle; the narrator thinks that it is due to mental derangement; the reader who has followed the narrative carefully will think otherwise.

The climax of the story hinges on the confusion in Jupiter's mind regarding right and left. The reader is prepared for treasure-finding, and when nothing is found, he concludes that Legrand is indeed a lunatic. Then in a few lines, and by a masterly surprise, the whole outlook changes, and the story proceeds rapidly to the finding of the gold.

Carefully study Legrand's explanation of the solution of the problem and see how the author prepared everything necessary to carry the plot on to the end. Note the rules that Poe lays down for the solution of ciphers: first, a knowledge of the language in which the cipher is written; second, the identification of the letter 'e,' and third, the making out of the first full word. After he has gained this much the analyzer can easily make out the rest.

WORDS AND PHRASES

Captain Kidd: William Kidd, the most famous of pirates, was a native of Scotland. After a two years' cruise, in which he plundered many vessels, he was arrested, tried for piracy, and executed in 1701. A part of his treasure was afterward found on a small island near New York; the rest has never come to light.

Elevation above the visible horizon: That is, elevation above the surface of the earth where it touches the horizon and disappears.

FEATHERTOP

“ Dickon,” cried Mother Rigby, “ a coal for my pipe! ”

The pipe was in the old dame’s mouth when she said these words. She had thrust it there after filling it with tobacco, but without stopping to light it at the hearth, where, indeed, there was no appearance of a fire having been kindled that morning. Forthwith, however, as soon as the order was given, there was an intense red glow out of the bowl of the pipe and a whiff of smoke from Mother Rigby’s lips. Whence the coal came and how brought hither by an invisible hand, I have never been able to discover.

“ Good! ” quoth Mother Rigby, with a nod of her head. “ Thank ye, Dickon! And now for making this scarecrow. Be within call, Dickon, in case I need you again.”

The good woman had risen thus early (for as yet it was scarcely sunrise) in order to set about making a scarecrow, which she intended to put in the middle of her corn-patch. It was now the latter week of May, and the crows and blackbirds had already discovered the little green, rolled-up leaf of the Indian corn, just peeping out of the soil. She was determined, therefore, to contrive as lifelike a scarecrow as ever was seen, and to finish it immediately, from top to toe, so that it should begin its sentinel’s duty that very morning. Now, Mother Rigby (as everybody must have heard) was one of the most cunning and potent witches in New England, and might

with very little trouble have made a scarecrow ugly enough to frighten the minister himself. But on this occasion, as she had awakened in an uncommonly pleasant humor and was further sweetened by her pipe of tobacco, she resolved to produce something fine, beautiful, and splendid rather than hideous and horrible.

"I don't want to set up a hobgoblin in my own corn-patch, and almost at my own doorstep," said Mother Rigby to herself, puffing out a whiff of smoke. "I could do it if I pleased, but I'm tired of doing marvelous things, and so I'll keep within the bounds of everyday business just for variety's sake. Besides, there is no use in scaring the little children for a mile roundabout, though 'tis true I'm a witch." It was settled, therefore, in her own mind that the scarecrow should represent a fine gentleman of the period, so far as the materials at hand would allow.

Perhaps it may be as well to enumerate the chief of the articles that went to the composition of this figure. The most important item of all, probably, although it made so little show, was a certain broomstick on which Mother Rigby had taken many an airy gallop at midnight, and which now served the scarecrow by way of a spinal column — or, as the unlearned phrase it, a backbone. One of its arms was a disabled flail which used to be wielded by Goodman Rigby before his spouse worried him out of this troublesome world; the other was composed of a pudding-stick and a broken rung of a chair, tied loosely together at the elbow. As for its legs, the

right was a hoe-handle, and the left an undistinguished stick from the wood-pile. Its lungs, stomach, and other affairs of that kind, were nothing better than a meal-bag stuffed with straw. Thus we have made out the skeleton and entire body of the scarecrow, with the exception of its head, which was admirably supplied by a somewhat withered and shriveled pumpkin, in which Mother Rigby cut two holes for the eyes and a slit for the mouth, leaving a bluish-colored knob in the middle to pass for a nose. It was really quite a respectable face.

"I've seen worse ones on human shoulders, at any rate," said Mother Rigby. "And many a fine gentleman has a pumpkin head, as well as my scarecrow."

But the clothes in this case were to be the making of the man, so the good woman took down from a peg an ancient plum-colored coat of London make and with relics of embroidery on its seams, cuffs, pocket-flaps and buttonholes, but lamentably worn and faded, patched at the elbows, tattered at the skirts, and threadbare all over. To match the coat there was a velvet waistcoat of very ample size, and formerly embroidered with foliage that had been so brightly golden as the maple-leaves in October, but which had now quite vanished out of the substance of the velvet. Next came a pair of scarlet breeches once worn by the French governor of Louisbourg, and the knees of which had touched the lower step of the throne of Louis le Grand. Furthermore, Mother Rigby produced a pair of silk stockings and put them on the figure's legs,

where they showed as unsubstantial as a dream, with the wooden reality of the two sticks making itself miserably apparent through the holes. Lastly, she put her dead husband's wig on the bare scalp of the pumpkin, and surmounted the whole with a dusty three-cornered hat, in which was stuck the longest tail-feather of a rooster.

Then the old dame stood the figure up in a corner of her cottage and chuckled to behold its yellow semblance of a visage, with its nobby little nose thrust into the air. It had a strangely self-satisfied aspect, and seemed to say, "Come, look at me!"

"And you are well worth looking at, that's a fact!" quoth Mother Rigby, in admiration at her own handiwork. "I've made many a puppet since I've been a witch, but methinks this is the finest of them all. 'Tis almost too good for a scarecrow. And, by the by, I'll just fill a fresh pipe of tobacco, and then take him out to the corn-patch."

While filling her pipe the old woman continued to gaze with almost motherly affection at the figure in the corner. To say the truth, whether it were a chance or skill or downright witchcraft, there was something wonderfully human in this ridiculous shape bedizened with its tattered finery; and, as for the countenance, it appeared to shrivel its yellow surface into a grin — a funny kind of expression between scorn and merriment, as if it understood itself to be a jest at mankind. The more Mother Rigby looked, the better she was pleased.

“Dickon,” cried she, sharply, “another coal for my pipe!”

Hardly had she spoken than, just as before, there was a red-glowing coal on the top of the tobacco. She drew in a long whiff and puffed it forth again into the bar of morning sunshine which struggled through the one dusty pane of her cottage window. Mother Rigby always liked to flavor her pipe with a coal of fire from the particular chimney-corner whence this had been brought. But where the chimney-corner might be or who brought the coal from it — further than that the invisible messenger seemed to respond to the name of Dickon — I cannot tell.

“That puppet yonder,” thought Mother Rigby, still with her eyes fixed on the scarecrow, “is too good a piece of work to stand all summer in a corn-patch frightening away the crows and blackbirds. He’s capable of better things. Why, I’ve danced with a worse one when partners happened to be scarce at our witch-meetings in the forest! What if I should let him take his chance among the other men of straw and empty fellows who go bustling about the world?”

The old witch took three or four more whiffs of her pipe and smiled.

“He’ll meet plenty of his brethren at every street-corner,” continued she. “Well, I didn’t mean to dabble in witchcraft to-day further than the lighting of my pipe, but a witch I am, and a witch I’m likely to be, and there’s

no use trying to shirk it. I'll make a man of my scarecrow, were it only for the joke's sake."

While muttering these words Mother Rigby took the pipe from her own mouth and thrust it into the crevice which represented the same feature in the pumpkin visage of the scarecrow.

"Puff, darling, puff!" said she. "Puff away, my fine fellow! Your life depends upon it!"

This was a strange exhortation, undoubtedly, to be addressed to a mere thing of sticks, straw and old clothes, with nothing better than a shriveled pumpkin for a head. Nevertheless, as soon as the old dame bade him puff, there came a whiff of smoke from the scarecrow's mouth. It was the very feeblest of whiffs, to be sure, but it was followed by another and another, each more decided than the preceding one.

"Puff away, my pet! Puff away, my pretty one!" Mother Rigby kept repeating, with her pleasantest smile. "It is the breath of life to ye, and that you may take my word for."

Beyond all question, the pipe was bewitched. There must have been a spell either in the tobacco or in the fiercely glowing coal that so mysteriously burned on top of it, or in the pungently-aromatic smoke which exhaled from the kindled wood. The figure, after a few doubtful attempts, at length blew forth a volley of smoke extending all the way from the obscure corner into the bar of sunshine. It seemed a convulsive effort, for the two or three

next whiffs were fainter, although the coal still glowed and threw a glow over the scarecrow's visage. The old witch clapped her skinny hands together and smiled encouragingly upon her handiwork. She saw that the charm had worked well. The shriveled yellow face, which heretofore had been no face at all, had already a thin 'fantastic haze, as it were, of human likeness, shifting to and fro across it, sometimes vanishing entirely, but growing more perceptible than ever with the next whiff from the pipe. The whole figure, in like manner, assumed a show of life such as we impart to ill-defined shapes among the clouds, and half deceive ourselves with the pastime of our own fancy.

If we must needs pry closely into the matter, it may be doubted whether there was any real change, after all, in the sordid, worn-out, worthless and ill-jointed substance of the scarecrow, but merely a 'spectral illusion and a cunning effect of light and shade, so colored and contrived as to delude the eyes of most men. The miracles of witchcraft seem always to have had a very shallow subtlety, — at least, if the above explanations do not hit the truth of the process, I can suggest no better.

“Well puffed, my pretty lad!” still cried old Mother Rigby. “Come! another good, stout whiff, and let it be with might and main. Puff for thy life, I tell thee! Puff out of the very bottom of thy heart, if any heart thou hast, or any bottom to it. Well done, again! Thou didst suck in that mouthful as if for the pure love of it.”

And then the witch beckoned to the scarecrow, throwing so much magnetic potency into her gesture that it seemed as if it must inevitably be obeyed, like the mystic call of the loadstone when it summons the iron.

"Why lurkest thou in the corner, lazy one?" said she. "Step forth! Thou hast the world before thee!"

In obedience to Mother Rigby's word, and extending its arm as if to reach her outstretched hand, the figure made a step forward — a kind of hitch and jerk, however, rather than a step — then tottered, and almost lost its balance. What could the witch expect? It was nothing, after all, but a scarecrow stuck upon two sticks. But the strong-willed old beldam scowled and beckoned, and flung the energy of her purpose so forcibly at this poor combination of rotten wood and musty straw and ragged garments that it was compelled to show itself a man, in spite of the reality of things; so it stepped into the bar of sunshine. There it stood, poor contrivance that it was, with only the thinnest vesture of human likeness about it, through which was evident the stiff, rickety, incongruous, faded, tattered, good-for-nothing patchwork of its substance, ready to sink in a heap upon the floor, as if conscious of its own unworthiness to be erect.

But the fierce old hag began to get angry and show a glimpse of her diabolic nature at this cowardly behavior of the thing which she had taken the trouble to put together.

"Puff away, wretch!" cried she, wrathfully. "Puff,

puff, puff, thou thing of straw and emptiness! thou rag or two! thou meal-bag! thou pumpkin-head! thou nothing! Where shall I find a name vile enough to call thee by? Puff, I say, and suck in thy fantastic life along with the smoke, else I snatch the pipe from thy mouth and hurl thee where that red coal came from."

Thus threatened, the unhappy scarecrow had nothing for it but to puff away for dear life. As need was, therefore, it applied itself lustily to the pipe and sent forth such abundant volleys of tobacco-smoke that the small cottage-kitchen became all-vaporous.

Its efforts, it must be acknowledged, served an excellent purpose, for with each successive whiff the figure lost more and more of its dizzy and perplexing thinness and seemed to take denser substance. Its very garments, moreover, partook of the magical change, and shone with the gloss of novelty and glistened with the skillfully embroidered gold that had long ago been rent away. And, half revealed among the smoke, a yellow visage bent its lusterless eyes on Mother Rigby.

At last the old witch clinched her fist and shook it at the figure. Not that she was positively angry, but merely acting on the principle that feeble and torpid natures, being incapable of better inspiration, must be stirred up by fear. But here was the crisis. Should she fail in what she now sought to effect, it was her ruthless purpose to scatter the miserable image into its original elements. "Thou hast a man's aspect," said she, sternly;

"have also the echo and mockery of a voice. And I bid thee speak!"

The scarecrow gasped, struggled, and at length emitted a murmur which was so incorporated with its smoky breath that you could scarcely tell whether it were indeed a voice or only a whiff of tobacco.

"Mother," mumbled the poor stupefied voice, "be not so awful with me! I would fain speak, but, being without wits, what can I say?"

"Thou canst speak, darling, canst thou?" cried Mother Rigby, relaxing her grim countenance into a smile. "And what shalt thou say? Say, indeed! Art thou of the brotherhood of the empty skull and demandest of me what thou shalt say? Thou shalt say a thousand things, and, saying them a thousand times over, thou shalt still have said nothing. Be not afraid, I tell thee! When thou comest into the world — whither I purpose sending thee forthwith — thou shalt not lack the wherewithal to talk. Talk! Why, thou shalt babble like a mill-stream, if thou wilt. Thou hast brains enough for that, I trow."

"At your service, mother," responded the figure.

"And that was well said, my pretty one!" answered Mother Rigby. "Then thou spakest like thyself, and meant nothing. Thou shalt have a hundred such set phrases, and five hundred to the boot of them. And now, darling, I have taken so much pains with thee, and thou art so beautiful, that, by my truth, I love thee better than any puppet in the world. But thou art the very



"AT YOUR SERVICE, MOTHER"

best; so give heed to what I say and obey my commands."

"Yes, kind mother," said the figure, "with all my heart!"

"With all thy heart!" cried the old witch, setting her hands to her sides and laughing loudly. "Thou hast such a pretty way of speaking! With all thy heart! And thou didst put thy hand to the left side of thy waistcoat, as if thou really hadst one!"

So, now, in high good-humor with this fantastic contrivance of hers, Mother Rigby told the scarecrow that it **must** go and play its part in the great world, where not one man in a hundred, she affirmed, was gifted with more real substance than itself. And that he might hold up his head with the best of them, she endowed him on the spot with an unreckonable amount of wealth. It consisted partly of a gold-mine in Eldorado, and of 10,000 shares in a broken bubble, and of 500,000 acres of vineyard at the North Pole, and of a castle in the air and a chateau in Spain, together with all the rents and income therefrom accruing. That he might not lack ready money, she gave him a copper farthing, that being all the coin she had about her, and likewise a great deal of brass, which she **applied** to his forehead, thus making it yellower than ever.

"With that brass alone," quoth Mother Rigby, "thou canst pay thy way all over the earth. Kiss me, pretty darling! I have done my best for thee."

Furthermore, that the adventurer might lack no pos-

sible advantage toward a fair start in life, this excellent old dame gave him a token by which he was to introduce himself to a certain "magistrate; member of the council, merchant, and elder of the church (the four capacities constituting but one man), who stood at the head of society in the neighboring metropolis. The token was neither more nor less than a single word which Mother Rigby whispered to the scarecrow and which the scarecrow was to whisper to the merchant.

* "Gouty as the old fellow is, he'll run thy errands for thee when once thou hast given him that word in his ear," said the old witch. "Mother Rigby knows the worshipful Justice Gookin and the worshipful justice knows Mother Rigby!"

Here the witch thrust her wrinkled face close to the puppet's, chuckling irrepressibly and fidgeting all through her system with delight at the idea which she meant to communicate.

"The worshipful Master Gookin," whispered she, "hath a comely maiden for his daughter. And hark ye, my pet. Thou hast a fair outside and a pretty wit enough of thine own. Yes, a pretty wit enough! Thou wilt think better of it when thou hast seen more of other people's wits. Now, with thy outside and thy inside, thou art the very man to win a young girl's heart. Never doubt it; I tell thee it shall be so. Put but a bold face on the matter, sigh, smile, flourish thy hat, thrust forth thy leg like a dancing-master, put thy right hand to the left

side of thy waistcoat and pretty Polly Gookin is thine."

All this while the new creature had been sucking in and exhaling the vapory fragrance of his pipe and seemed now to continue this occupation as much for the enjoyment it afforded as because it was an essential condition of his existence. It was wonderful to see how exceedingly like a human being it behaved. Its eyes (for it appeared to possess a pair) were bent on Mother Rigby and at suitable junctures it nodded or shook its head. Neither did it lack words proper for the occasion: "Really!" "Indeed!" "Pray tell me!" "Is it possible?" "Upon my word!" "By no means!" "Oh!" "Ah!" "Hem!" and other such weighty utterances as imply attention, inquiry, acquiescence or dissent on the part of the auditor.

The more earnestly it applied its lips to the pipe, the more distinctly was its human likeness stamped among visible realities, the more sagacious grew its expression, the more lifelike its gestures and movements, and the more intelligibly audible its voice. Its garments, too, glistened so much the brighter with an illusory magnificence. The very pipe in which burned the spell of all this wonder-work ceased to appear as a smoke-blackened earthen stump and became a meerschaum with painted bowl and amber mouthpiece.

It might be apprehended, however, that, as the life of the illusion seemed identical with the vapor of the pipe, it would terminate simultaneously with the reduction of

the tobacco to ashes. But the 'beldam foresaw the difficulty.

"Hold thou the pipe, my precious one," said she, "while I fill it for thee again."

It was sorrowful to behold how the fine gentleman began to fade back into a scarecrow while Mother Rigby shook the ashes out of the pipe and proceeded to replenish it from her tobacco-box.

"Dickon," cried she, "another coal for this pipe."

No sooner said than the intensely red speck of fire was glowing within the pipe-bowl, and the scarecrow, without waiting for the witch's bidding, applied the tube to his lips and drew in a few short, convulsive whiffs, which soon, however, became regular and equable.

"Now, mine own heart's darling," quoth Mother Rigby, "whatever may happen to thee, thou must stick to thy pipe. Thy life is in it; and that, at least, thou knowest well, if thou knowest naught besides. Stick to thy pipe, I say! Smoke, puff, blow thy cloud, and tell the people, if any question be made, that it is for thy health and that so the physician orders thee to do. And, sweet one, when thou shalt find thy pipe getting low, go apart into some corner, and, first filling thyself with smoke, cry sharply: 'Dickon, a fresh pipe of tobacco!' and 'Dickon, another coal for my pipe!' and have it into thy pretty mouth as speedily as may be, else, instead of a gallant gentleman in a gold-laced coat, thou wilt be but a jumble of sticks and tattered clothes, and a bag of

straw, and a withered pumpkin. Now depart, my treasure, and good luck go with thee! ”

“ Never fear, mother,” said the figure, in a stout voice, and sending forth a courageous whiff of smoke. “ I will thrive if an honest man and a gentleman may.”

“ Oh, thou wilt be the death of me! ” cried the old witch, convulsed with laughter. “ That was well said! If an honest man and a gentleman may! Thou playest thy part to perfection. Get along with thee for a smart fellow, and I will wager on thy head, as a man of pith and substance, with a brain and what they call a heart and all else that a man should have, against any other thing on two legs. I hold myself a better witch than yesterday for thy sake. Did I not make thee? And I defy any witch in New England to make such another! Here! take my staff along with thee.”

The staff, though it was but a plain oaken stick, immediately took the aspect of a gold-headed cane.

“ That gold head has as much sense in it as thine own,” said Mother Rigby, “ and it will guide thee straight to worshipful Master Gookin’s door. Get thee gone, my pretty pet, my darling, my precious one, my treasure; and if any ask thy name, it is ‘ Feathertop,’ for thou hast a feather in thy hat and I have thrust a handful of feathers into the hollow of thy head.”

Issuing from the cottage, Feathertop strode manfully toward town. Mother Rigby stood at the threshold, well pleased to see how the sunbeams glistened on him, as if

all his magnificence were real, and how diligently and lovingly he smoked his pipe and how handsomely he walked, in spite of a little stiffness of his legs. She watched him until out of sight and threw a witch-benediction after her darling when a turn of the road snatched him from her view.

Betimes in the forenoon, when the principal street of the neighboring town was just at its acme of life and bustle, a stranger of very distinguished figure was seen on the sidewalk. His port as well as his garments betokened nothing short of nobility. He wore a richly-embroidered, plum-colored coat, a waistcoat of costly velvet magnificently adorned with golden foliage, a pair of splendid scarlet breeches and the finest and glossiest of white silk stockings. His head was covered with a peruque so daintily powdered and adjusted that it would have been sacrilege to disorder it with a hat, which, therefore (and it was a gold-laced hat, set off with a snowy feather), he carried beneath his arm. On the breast of his coat glistened a star. He managed his gold-headed cane with an airy grace peculiar to the fine gentleman of the period, and, to give the highest possible finish to his equipment, he had lace ruffles at his wrist of a most ethereal delicacy, sufficiently avouching how idle and aristocratic must be the hands which they half concealed.

It was a remarkable point in the accouterment of this brilliant personage that he held in his left hand a fantastic kind of a pipe with an exquisitely-painted bowl and an

amber mouthpiece. This he applied to his lips as often as every five or six paces, and inhaled a deep whiff of smoke, which after being retained a moment in his lungs might be seen to eddy gracefully from his mouth and nostrils.

As may well be supposed, the street was all astir to find out the stranger's name.

"It is some great nobleman, beyond question," said one of the townspeople. "Do you see the star 'at his breast?"

"Nay, it is too bright to be seen," said another. "Yes, he must needs be a nobleman, as you say. But by what conveyance, think you, can his lordship have voyaged or traveled hither? There has been no vessel from the old country for a month past; and if he arrived overland from the southward, pray where are his attendants and equipage?"

"He needs no equipage to set off his rank," remarked a third. "If he came among us in rags, nobility would shine through a hole in his elbow. I never saw such dignity of aspect. He has the old Norman blood in his veins, I warrant him."

"I rather take him to be a Dutchman or one of your High Germans," said another citizen. "The men of those countries have always the pipe at their mouths."

"And so has a Turk," answered his companion. "But, in my judgment, this stranger hath been bred at the French court, and hath there learned politeness and grace

of manner, which none understand so well as the nobility of France. The stranger's character and office are evident enough. He is a French ambassador come to treat with our rulers about the cession of Canada."

"More probably a Spaniard," said another, "and hence his yellow complexion. Or, most likely, he is from Havana or from some port on the Spanish main, and comes to make investigation about the piracies which our governor is thought to connive at. Those settlers in Peru and Mexico have skins as yellow as the gold which they dig out of their mines."

"Yellow or not," cried a lady, "he is a beautiful man! So tall, so slender! Such a fine, noble face, with so well shaped a nose and all that delicacy of expression about the mouth! And, bless me! how bright his star is! It positively shoots out flames."

"So do your eyes, fair lady," said the stranger, with a bow and a flourish of his pipe, for he was just passing at the instant. "Upon my honor, they have dazzled me!"

"Was ever so original and exquisite a compliment?" murmured the lady, in an ecstasy of delight.

Amid the general admiration excited by the stranger's appearance there were only two dissenting voices. One was that of an impertinent cur, which, after snuffing at the heels of the glistening figure, put its tail between its legs and skulked into its master's back yard, vociferating an execrable howl. The other dissentient was a young child, who squalled at the fullest stretch of his lungs and

babbled some unintelligible nonsense about a pumpkin.

Feathertop, meanwhile, pursued his way along the street. Except for the few complimentary words to the lady, and now and then a slight inclination of the head in return for the profound reverences of the bystanders, he seemed wholly absorbed in his pipe. There needed no other proof of his rank and consequence than the perfect equanimity with which he comported himself while the curiosity and admiration of the town swelled almost into clamor around him. With a crowd gathering behind his footsteps, he finally reached the mansion-house of the worshipful Justice Gookin, entered the gate, ascended the steps of the front door, and knocked. In the interim, before his summons was answered, the stranger was observed to shake the ashes out of his pipe.

"What did he say in that sharp voice?" inquired one of the spectators.

"Nay, I know not," answered his friend. "But the sun dazzles my eyes strangely. How dim and faded his lordship looks all of a sudden! Bless my wits, what is the matter with me?"

"The wonder is," said the other, "that his pipe, which was out only an instant ago, should be all alight again and with the reddest coal I ever saw. There is something mysterious about this stranger. What a whiff of smoke was that! 'Dim and faded,' did you call him? Why, as he turns about, the star on his breast is all ablaze."

"It is indeed," said his companion, "and it will go

near to dazzle pretty Polly Gookin, whom I see peeping at it out of the chamber window."

The door being now opened, Feathertop turned to the crowd, made a stately bend of his body, like a great man acknowledging the reverence of the meaner sort, and vanished into Justice Gookin's house. There was a mysterious kind of a smile — if it might not better be called a grin or grimace — upon his visage, but of all the throng that beheld him not an individual appears to have possessed insight enough to detect the illusive character of the stranger, except a little child and a cur-dog.

Polly Gookin was a damsel of a soft, round figure, with light hair and blue eyes and a fair rosy face which seemed neither very shrewd nor very simple. This young lady had caught a glimpse of the glistening stranger while standing at the threshold, and had forthwith put on a laced cap, a string of beads, her finest kerchief and her stiffest damask petticoat, in preparation for the interview. Hurrying from her chamber to the parlor, she had ever since been viewing herself in the large looking-glass and practising pretty airs — now a smile, now a ceremonious dignity of aspect, and now a softer smile than the former, kissing her hand, likewise tossing her head and managing her fan, while within the mirror an unsubstantial little maid repeated every gesture and did all the foolish things that Polly did, but without making her ashamed of them. In short, it was the fault of pretty Polly's ability, rather than her will, if she failed to be as

complete an 'artifice as the illustrious Feathertop himself; and when she thus tampered with her own simplicity, the witch's phantom might well hope to win her.

No sooner did Polly hear her father's gouty footsteps approaching the parlor door, accompanied with the stiff clatter of Feathertop's high-heeled shoes, than she seated herself bolt upright and innocently began warbling a song.

"Polly! Daughter Polly!" cried the old merchant. "Come hither, child."

Master Gookin's aspect, as he opened the door, was doubtful and troubled.

"This gentleman," continued he, presenting the stranger, "is the Chevalier Feathertop — nay, I beg his pardon, My Lord Feathertop — who hath brought me a token of remembrance from an ancient friend of mine. Pay your duty to his lordship, child, and honor him as his quality deserves."

After these few words of introduction, the worshipful magistrate immediately quitted the room. The old man was nervous, fidgety, and very pale. Purposing a smile of courtesy, he had deformed his face with a sort of 'galvanic grin, which, when Feathertop's back was turned, he exchanged for a scowl, at the same time shaking his fist and stamping his gouty foot — an incivility which brought its retribution along with it. The truth appears to have been that Mother Rigby's word of introduction, whatever it might be, had operated far more on the rich merchant's fears than on his good-will.

Moreover, being a man of wonderfully acute observation, he had noticed that the painted figures on the bowl of Feathertop's pipe were in motion. Looking more closely, he became convinced that these figures were a party of little demons, each duly provided with horns and a tail, and dancing hand in hand with gestures of diabolical merriment round the circumference of the pipe-bowl. As if to confirm his suspicions, while Master Gookin ushered his guest along a dusky passage from his private room to the parlor, the star on Feathertop's breast had scintillated actual flames and thrown a flickering gleam upon the wall, the ceiling, and the floor. Gladly would poor Master Gookin have thrust his dangerous guest into the street, but there was a terror within him.

It so happened that the parlor door was partly of glass, shaded by a silken curtain, the folds of which hung a little awry. So strong was the merchant's interest in witnessing what was to ensue between the fair Polly and the gallant Feathertop that, after quitting the room, he could by no means refrain from peeping through the crevice of the curtain. But there was nothing very miraculous to be seen; nothing except the trifles previously noticed to confirm the idea of a supernatural peril environing the pretty Polly. The stranger, it is true, was evidently a thorough and practised man of the world, systematic and self-possessed, and, therefore, the sort of person to whom a parent ought not to confide a simple young girl without due watchfulness for the result.

The worthy magistrate, who had been conversant with all degrees and qualities of mankind, could not but perceive that every motion and gesture of the distinguished Feathertop came in its proper place. Nothing had been left rude or native to him; a well-digested 'conventionalism had incorporated itself thoroughly with his substance and transformed him into a work of art. Perhaps it was this peculiarity that invested him with a species of ghastliness and awe. It is the effect of anything completely and consummately artificial in human shape that the person impresses us as an unreality, and as having hardly pith enough to cast a shadow on the floor. As regarded Feathertop, all this resulted in a wild, extravagant and fantastical impression, as if his life and being were akin to the smoke that circled upward from his pipe.

But pretty Polly Gookin felt not thus. The pair were now promenading the room; Feathertop with his dainty stride and no less dainty grimace, the girl with a native maidenly grace just touched, not spoiled, by a slightly-affected manner which seemed caught from the perfect artifice of her companion. The longer the interview continued, the more charmed was pretty Polly, until within the first quarter of an hour (as the old magistrate noted by his watch) she was evidently beginning to be in love. Nor need it have been witchcraft that subdued her in such a hurry; the poor child's heart, it may be, was so very fervent that it melted her with its own warmth, as reflected from the hollow semblance of a lover. No mat-

ter what Feathertop said, his words found depth and reverberation in her ear; no matter what he did, his action was heroic to her eye. And by this time, it is to be supposed there was a blush on Polly's cheek, a tender smile about her mouth and a liquid softness in her glance, while the star kept coruscating on Feathertop's breast, and the little demons careered with more frantic merriment than ever about the circumference of his pipe-bowl. Oh, pretty Polly Gookin! why should these imps rejoice so madly that a silly maiden's heart was about to be given to a shadow? Is it so unusual a misfortune — so rare a triumph?

By and by Feathertop paused, and, throwing himself into an imposing attitude, seemed to summon the fair girl to survey his figure and resist him longer if she could. His star, his embroidery, his buckles, glowed at that instant with unutterable splendor; the picturesque hues of his attire took a richer depth of coloring; there was a gleam and polish over his whole presence betokening the perfect witchery of well-ordered manners.

The maiden raised her eyes and suffered them to linger upon her companion with a bashful and admiring gaze. Then, as if desirous of judging what value her own simple comeliness might have side by side with so much brilliancy, she cast a glance toward the full-length looking-glass in front of which they happened to be standing. It was one of the truest plates in the world and incapable of flattery. No sooner did the images therein reflected

meet Polly's eye than she shrieked, shrank from the stranger's side, gazed at him for a moment in the wildest dismay, and sank insensible upon the floor. Feathertop, likewise, had looked toward the mirror, and there beheld, not the glittering mockery of his outside show, but a picture of the sordid patchwork of his real composition stripped of all witchcraft.

The wretched phantom image! We almost pity him. He threw up his arms with an expression of despair that went farther than any of his previous manifestations toward vindicating his claims to be reckoned human. For perchance the only time since this so often empty and deceptive life of mortals began its course, an illusion had seen and fully recognized itself.

Mother Rigby was seated by her kitchen hearth in the twilight of this eventful day and had just shaken the ashes out of a new pipe, when she heard a hurried tramp along the road. Yet it did not seem so much the tramp of human footsteps as the clatter of sticks or the rattling of dry bones.

"Ha!" thought the old witch, "what step is that?"

A figure burst headlong into the cottage door. It was Feathertop. His pipe was still alight, the star still flamed upon his breast, the embroidery still glowed upon his garments, nor had he lost in any degree or manner that could be estimated the aspect that assimilated him with our mortal brotherhood. But yet in some indescribable way (as is the case with all that has deluded us when once

found out) the poor reality was felt beneath the cunning artifice.

"What has gone wrong?" demanded the witch. "Did yonder sniffing hypocrite thrust my darling from his door? The villain! I'll set twenty fiends to torture him till he offers thee his daughter on his bended knees!"

"No, mother," said Feathertop, despondingly, "it was not that."

"Did the girl scorn my precious one?" asked Mother Rigby, her fierce eyes glowing like two coals of Tophet. "I'll cover her face with pimples! Her nose shall be as red as the coal in thy pipe! Her front teeth shall drop out! In a week hence she shall not be worth thy having!"

"Let her alone, mother," answered poor Feathertop. "The girl was half won, and methinks a kiss from her sweet lips might have made me altogether human. But," he added, after a brief pause and then a howl of self-contempt, "I've seen myself, mother! I've seen myself for the wretched, ragged, empty thing I am. I'll exist no longer."

Snatching the pipe from his mouth, he flung it with all his might against the chimney, and at the same instant sank upon the floor, a medley of straw and tattered garments, with some sticks protruding from the heap and a shriveled pumpkin in the midst. The eyeholes were now lusterless, but the rudely-carved gap that just before had been a mouth still seemed to twist itself into a despairing grin, and was so far human.

“Poor fellow!” quoth Mother Rigby, with a rueful glance at the relics of her ill-fated contrivance. “My poor, dear, pretty Feathertop! There are thousands upon thousands of coxcombs and charlatans in the world made up of just such a jumble of worn-out, forgotten, and good-for-nothing trash as he was, yet they live in fair repute and never see themselves for what they are. And why should my poor puppet be the only one to know himself and perish for it?”

While thus muttering the witch had filled a fresh pipe of tobacco and held the stem between her fingers, as if doubtful whether to thrust it into her own mouth or Feathertop’s.

“Poor Feathertop!” she continued. “I could easily give him another chance and send him forth again to-morrow. But no! His feelings are too tender—his sensibilities too deep. He seems to have too much heart to bustle for his own advantage in such an empty and heartless world. Well, well! I’ll make a scarecrow of him, after all. ’Tis an innocent and useful vocation, and will suit my darling well; and if each of his human brethren had as fit a one, ’twould be the better for mankind. And, as for this pipe of tobacco, I need it more than he.”

So saying, Mother Rigby put the stem between her lips.

“Dickon,” cried she, in her high, sharp tone, “another coal for my pipe!”

NATHANIEL HAWTHORNE.

NOTES

The setting of this story is one of which Hawthorne was peculiarly fond — colonial New England. Witchcraft, a thing that held an important place in the belief of the early New Englanders, forms the background of the story, which teaches a strong moral. Poor Feathertop, the scarecrow, represents the men of straw who are so numerous in the world and who often prosper until their worthlessness is revealed by some sudden test. Hawthorne wishes to show how far fine clothes and outward advantages that are apart from character and worth can carry a man, but he seems to believe that they only carry him to disaster in the end.

Witchcraft in this story is handled in a semi-humorous way — the proper method for a fantastic story, that is, for a story which does not seem real to the reader, as "The Gold Bug" seems real. Mother Rigby, the witch, is described as a woman with a strong sense of humor — not at all the kind of witch we usually read of in stories. In fact, she does not appear to be bad, and we feel a certain sympathy for her in her attempt to create a human being out of her junk materials.

Observe that Hawthorne dwells at length on the odd articles that go to make up Feathertop's anatomy, for the purpose of impressing the reader with the ridiculousness of having such a creature endowed with life and speech. When all the articles have been assembled and subjected to the action of magic, they appear as a well-made man. In this fashion does Hawthorne make fun of our tendency to think highly of any one who has a pleasing exterior, regardless of his inward being.

When Feathertop goes out into the world, he finds that he is received for what he appears to be; the radiance of his clothes throws a halo around the real man, and only a child and a dog recognize the scarecrow underneath, because dogs and children are not so easily deceived by mere outward show. Polly Gookin falls in love with the splendid appearance of the

hollow mannikin. Note Hawthorne's comment on this. Does he think such a thing to be rare?

The climax of the story comes swiftly. Feathertop has prospered so long as nothing happens to reveal his real emptiness; his downfall comes when he happens to step before a truthful mirror, which does not show the hollow surface given him by magic but his actual likeness. Here comes the finest touch of the story. Hawthorne might have dismissed Feather-top with contempt, for being a pretender; instead, the scarecrow, from living a man's outward life, has begun to feel as a man — the poor shadow is coming to have a soul. He recognizes his own emptiness and unworthiness, and it fills him with despair. Mother Rigby has made more than she set out to make; she had sought to amuse herself with her pumpkin-headed scarecrow and she has made a creature that feels and suffers. She recognizes this fact and when Feathertop, driven by despair, ends his brief life, she does not revive him. The phantom had become too real. It will be observed that the story ends, as it opens, with the humorous witch demanding a magic coal for her pipe. This story has been dramatized by Percy MacKaye under the title of *The Scarecrow*.

WORDS AND PHRASES

Airy gallop: the reference is to the reputed habit of witches in riding through the air on broomsticks — a superstition once believed in by nearly everybody.

Louisbourg: A fortress on the Gulf of St. Lawrence, at one time a French stronghold defending Quebec and taken by the British in 1758.

Louis le Grand: In this case, Louis XV.

Eldorado: An imaginary city of immense wealth. The term is now used to describe a foolish dream of riches.

Cession of Canada: Canada was ceded to England by the French in 1763. This would indicate the time of the story as about the middle of the eighteenth century.

TENNESSEE'S PARTNER

I do not think that we ever knew his real name. Our ignorance of it certainly never gave us any social inconvenience, for at Sandy Bar in 1854 most men were christened anew. Sometimes these 'appellatives were derived from some distinctiveness of dress, as in the case of "Dungaree Jack"; or from some peculiarity of habit, as shown in "Saleratus Bill," so called from an undue proportion of that chemical in his daily bread; or from some unlucky slip, as exhibited in "The Iron Pirate," a mild, inoffensive man, who earned that baleful title by his unfortunate mispronunciation of the term "iron pyrites." Perhaps this may have been the beginning of a rude heraldry; but I am constrained to think that it was because a man's real name in that day rested solely upon his own unsupported statement.

But to return to Tennessee's Partner, whom we never knew by any other than this relative title. That he had ever existed as a separate and distinct individuality we only learned later. Meanwhile a popular feeling against Tennessee had grown up on the Bar. He was known to be a gambler; he was suspected to be a thief. In these suspicions Tennessee's Partner was also compromised, though on somewhat slender grounds.

At last Tennessee's guilt became flagrant. One day he overtook a stranger on his way to Red Dog. The stranger afterward related that Tennessee beguiled the time with

interesting anecdote and reminiscence, but illogically concluded the interview in the following words: "And now, young man, I'll trouble you for your knife, your pistols, and your money. You see, your weppings might get you into trouble at Red Dog, and your money's a temptation to the evilly disposed. I think you said your address was San Francisco. I shall endeavor to call." It may be stated here that Tennessee had a fine flow of humor, which no business preoccupation could wholly subdue.

This exploit was his last. Red Dog and Sandy Bar made common cause against the highwayman. Tennessee was hunted in very much the same fashion as his prototype, the grizzly. As the toils closed around him, he made a desperate dash through the Bar, emptying his revolver at the crowd before the Arcade Saloon, and so on up Grizzly Cañon; but at its farther extremity he was stopped by a small man on a gray horse. The men looked at each other a moment in silence. Both were fearless, both self-possessed and independent, and both types of a civilization that in the seventeenth century would have been called heroic, but in the nineteenth "reckless."

"What have you got there? — I call," said Tennessee quietly.

"Two bowers and an ace," said the stranger as quietly, showing two revolvers and a bowie-knife.

"That takes me," returned Tennessee; and, with this gambler's epigram, he threw away his useless pistol and rode back with his captor.

It was a warm night. The cool breeze which usually sprang up with the going down of the sun behind the chaparral-crested mountain was that evening withheld from Sandy Bar. The little cañon was stifling with heated resinous odors, and the decaying driftwood on the Bar sent forth faint, sickening exhalations. The feverishness of day and its fierce passions still filled the camp. Lights moved restlessly along the bank of the river, striking no answering reflection from its tawny current. Against the blackness of the pines the windows of the old loft above the express office stood out staringly bright; and through their curtainless panes the loungers below could see the forms of those who were even then deciding the fate of Tennessee. And above all this, etched on the dark firmament, rose the Sierra, remote and passionless, crowned with remoter, passionless stars.

The trial of Tennessee was conducted as fairly as was consistent with a judge and jury who felt themselves to some extent obliged to justify, in their verdict, the previous irregularities of arrest and indictment. The law of Sandy Bar was implacable, but not vengeful. The excitement and personal feeling of the chase were over; with Tennessee safe in their hands, they were ready to listen patiently to any defense, which they were already satisfied was insufficient. There being no doubt in their own minds, they were willing to give the prisoner the benefit of any that might exist. Secure in the hypothesis that he ought to be hanged on general principles, they

indulged him with more latitude of defense than his reckless hardihood seemed to ask. The judge appeared to be more anxious than the prisoner, who, otherwise unconcerned, evidently took a grim pleasure in the responsibility he had created. "I don't take any hand in this yer game," had been his invariable but good-humored reply to all questions. The judge — who was also his captor — for a moment vaguely regretted that he had not shot him "on sight" that morning, but presently dismissed this human weakness as unworthy of the judicial mind. Nevertheless, when there was a tap at the door, and it was said that Tennessee's Partner was there on behalf of the prisoner, he was admitted at once without question. Perhaps the younger members of the jury, to whom the proceedings were becoming irksomely thoughtful, hailed him as a relief.

For he was not, certainly, an imposing figure. Short and stout, with a square face, sunburned into a preternatural redness, clad in a loose duck "jumper" and trousers, streaked and splashed with red soil, his aspect under any circumstances would have been quaint, and was now even ridiculous. As he stooped to deposit at his feet a heavy carpetbag he was carrying, it became obvious, from partially developed legends and inscriptions, that the material with which his trousers had been patched had been originally intended for a less ambitious covering. Yet he advanced with great gravity, and after shaking the hand of each person in the room with labored cordiality,

he wiped his serious, perplexed face on a red bandana handkerchief, a shade lighter than his complexion, laid his powerful hand upon the table to steady himself, and thus addressed the judge:

"I was passin' by," he began, by way of apology, "and I thought I'd just step in and see how things was gettin' on with Tennessee thar — my pardner. It's a hot night. I disremember any sich weather before on the Bar."

He paused a moment, but nobody volunteering any other 'meteorological recollection, he again had recourse to his pocket-handkerchief, and for some moments mopped his face diligently.

"Have you anything to say on behalf of the prisoner?" said the judge, finally.

"Thet's it," said Tennessee's Partner, in a tone of relief. "I come yar as Tennessee's pardner — knowing him nigh on four year, off and on, wet and dry, in luck and out o' luck. His ways ain't allers my ways, but thar ain't any p'int in that young man, any liveliness as he's been up to, as I don't know. And you sez to me, sez you, — confidential-like, and between man and man, — sez you, 'Do you know anything in his behalf?' and I sez to you, sez I, — confidential-like, as between man and man, — 'What should a man know of his pardner?'"

"Is this all you have to say?" asked the judge, impatiently, feeling, perhaps, that a dangerous sympathy of humor was beginning to 'humanize the court.

"Thet's so," continued Tennessee's Partner. "It ain't

for me to say anything agin' him. And now, what's the case? Here's Tennessee wants money, wants it bad, and doesn't like to ask it of his old pardner. Well, what does Tennessee do? He lays for a stranger, and he fetches that stranger; and you lays for *him*, and you fetches *him*; and the honors is easy. And I put it to you, bein' a f'ar-minded man, and to you, gentlemen all, as fa'r-minded men, ef this isn't so."

"Prisoner," said the judge, interrupting, "have you any questions to ask this man?"

"No! no!" continued Tennessee's Partner, hastily. "I play this yer hand alone. To come down to the bed-rock, it's just this: Tennessee, thar, has played it pretty rough and expensive-like on a stranger, and on this yer camp. And now, what's the fair thing? Some would say more, some would say less. Here's seventeen hundred dollars in coarse gold and a watch, — it's about all my pile, — and call it square!" And before a hand could be raised to prevent him, he had emptied the contents of the carpet-bag upon the table.

For a moment his life was in jeopardy. One or two men sprang to their feet, several hands groped for hidden weapons, and a suggestion to "throw him from the window" was only overridden by a gesture from the judge. Tennessee laughed. And apparently oblivious of the excitement, Tennessee's Partner improved the opportunity to mop his face again with his handkerchief.

When order was restored, and the man was made to

understand, by the use of forcible figures and rhetoric, that Tennessee's offense could not be condoned by money, his face took a more serious and "sanguinary hue, and those who were nearest to him noticed that his rough hand trembled slightly on the table. He hesitated a moment as he slowly returned the gold to the carpetbag, as if he had not yet entirely caught the elevated sense of justice which swayed the tribunal, and was perplexed with the belief that he had not offered enough. Then he turned to the judge, and saying, "This yer is a lone hand, played alone, and without my pardner," he bowed to the jury and was about to withdraw, when the judge called him back:

"If you have anything to say to Tennessee, you had better say it now."

For the first time that evening the eyes of the prisoner and his strange advocate met. Tennessee smiled, showed his white teeth, and saying, "Euchred, old man!" held out his hand. Tennessee's Partner took it in his own, and saying, "I just dropped in as I was passin' to see how things was gettin' on," let the hand passively fall, and adding that "it was a warm night," again mopped his face with his handkerchief, and without another word withdrew.

The two men never again met each other alive. For the "unparalleled insult of a bribe offered to Judge Lynch — who, whether bigoted, weak, or narrow, was at least incorruptible — firmly fixed in the mind of that mythical personage any wavering determination of Tennessee's fate;

and at the break of day he was marched, closely guarded, to meet it at the top of Marley's Hill.

How he met it, how cool he was, how he refused to say anything, how perfect were the arrangements of the committee, were all duly reported, with the addition of a warning moral and example to all future evil-doers, in the *Red Dog Clarion*, by its editor, who was present, and to whose vigorous English I cheerfully refer the reader. But the beauty of that midsummer morning, the blessed amity of earth and air and sky, the awakened life of the free woods and hills, the joyous renewal and promise of Nature, and, above all, the infinite serenity that thrilled through each, was not reported, as not being a part of the social lesson. And yet, when the weak and foolish deed was done, and a life, with its possibilities and responsibilities, had passed out of the misshapen thing that dangled between earth and sky, the birds sang, the flowers bloomed, the sun shone, as cheerily as before; and possibly the *Red Dog Clarion* was right.

Tennessee's Partner was not in the group that surrounded the ominous tree. But as they turned to disperse, attention was drawn to the singular appearance of a motionless donkey-cart halted at the side of the road. As they approached, they at once recognized the venerable "Jenny" and the two-wheeled cart as the property of Tennessee's Partner, used by him in carrying dirt from his claim; and a few paces distant the owner of the equipage, himself, sitting under a buckeye-tree, wiping the perspi-

ration from his glowing face. In answer to an inquiry, he said he had come for the body of the "diseased," "if it was all the same to the committee." He didn't wish to "hurry anything"; he could "wait." He was not working that day; and when the gentlemen were done with the "diseased," he would take him. "Ef thar is any present," he added, in his simple, serious way, "as would care to jine in the fun'l, they kin come." Perhaps it was from a sense of humor, which I have already intimated was a feature of Sandy Bar — perhaps it was from something even better than that, but two-thirds of the loungers accepted the invitation at once.

It was noon when the body of Tennessee was delivered into the hands of his partner. As the cart drew up to the fatal tree, we noticed that it contained a rough oblong box — apparently made from a section of sluicing — and half-filled with bark and the tassels of pine. The cart was further decorated with slips of willow and made fragrant with buckeye-blossoms. When the body was deposited in the box, Tennessee's Partner drew over it a piece of tarred canvas, and gravely mounting the narrow seat in front, with his feet upon the shafts, urged the little donkey forward. The equipage moved slowly on, at that decorous pace which was habitual with Jenny even under less solemn circumstances. The men — half-curiously, half-jestingly, but all good-humoredly — strolled along beside the cart, some in advance, some a little in the rear of the homely catafalque. But whether from the narrowing of

the road or some present sense of decorum, as the cart passed on, the company fell to the rear in couples, keeping step, and otherwise assuming the external show of a formal procession. Jack Folinsbee, who had at the outset played a funeral march in dumb show upon an imaginary trombone, desisted from a lack of sympathy and appreciation — not having, perhaps, your true humorist's capacity to be content with the enjoyment of his own fun.

The way led through Grizzly Cañon, by this time clothed in funereal drapery and shadows. The redwoods, burying their moccasined feet in the red soil, stood in Indian file along the track, trailing an uncouth benediction from their bending boughs upon the passing bier. A hare, surprised into helpless inactivity, sat upright and pulsating in the ferns by the roadside as the cortège went by. Squirrels hastened to gain a secure outlook from higher boughs; and the blue-jays, spreading their wings, fluttered before them like outriders, until the outskirts of Sandy Bar were reached, and the solitary cabin of Tennessee's Partner.

Viewed under more favorable circumstances, it would not have been a cheerful place. The unpicturesque site, the rude and unlovely outlines, the unsavory details, which distinguish the nest-building of the California miner, were all here with the dreariness of decay superadded. A few paces from the cabin there was a rough inclosure, which had been used as a garden, but was now overgrown with fern. As we approached it, we were sur-

prised to find that what we had taken for a recent attempt at cultivation was the broken soil about an open grave.

The cart was halted before the inclosure, and rejecting the offers of assistance with the same air of simple self-reliance he had displayed throughout, Tennessee's Partner lifted the rough coffin on his back and deposited it unaided within the shallow grave. He then nailed down the board which served as a lid, and mounting the little mound of earth beside it, took off his hat and slowly mopped his face with his handkerchief. This the crowd felt sure was a preliminary to speech, and they disposed themselves variously on stumps and boulders, and sat expectant.

"When a man," began Tennessee's Partner, slowly, "has been running free all day, what's the natural thing for him to do? Why, to come home. And if he ain't in a condition to go home, what can his best friend do? Why, bring him home. And here's Tennessee has been running free, and we bring him home from his wandering." He paused and picked up a fragment of quartz, rubbed it thoughtfully on his sleeve, and went on: "It ain't the first time that I've packed him on my back, as you see'd me now. It ain't the first time that I brought him to this yer cabin when he couldn't help himself; it ain't the first time that I and Jinny have waited for him on yon hill, and picked him up and so fetched him home when he couldn't speak and didn't know me. And now that it's the last time, why,"—he paused and rubbed the quartz gently

on his sleeve — “you see it’s sort of rough on his pardner. And now, gentlemen,” he added abruptly, picking up his long-handled shovel, “the fun’ll’s over; and my thanks, and Tennessee’s thanks, to you for your trouble.”

Resisting any proffers of assistance, he began to fill in the grave, turning his back upon the crowd, which after a few moments’ hesitation gradually withdrew. As they crossed the little ridge that hid Sandy Bar from view, some, looking back, thought they could see Tennessee’s Partner, his work done, sitting upon the grave, his shovel between his knees, and his face buried in his red bandana handkerchief. But it was argued by others that you couldn’t tell his face from his handkerchief at that distance, and this point remained undecided.

In the reaction that followed the feverish excitement of that day, Tennessee’s Partner was not forgotten. A secret investigation had cleared him of any complicity in Tennessee’s guilt, and left only a suspicion of his general sanity. Sandy Bar made a point of calling on him and proffering various uncouth but well-meant kindnesses. But from that day his rude health and great strength seemed visibly to decline; and when the rainy season fairly set in, and the tiny grass-blades were beginning to peep from the rocky mound above Tennessee’s grave, he took to his bed.

One night, when the pines beside the cabin were swaying in the storm and trailing their slender fingers over the roof, and the roar and rush of the swollen river were heard

below, Tennessee's Partner lifted his head from the pillow, saying, "It is time to go for Tennessee; I must put Jinny in the cart;" and would have risen from his bed but for the restraint of his attendant. Struggling, he still pursued his singular fancy: "There, now, steady, Jinny — steady, old girl. How dark it is! Look out for the ruts — and look out for him, too, old gal. Sometimes, you know, when he's blind drunk, he drops down right in the trail. Keep on straight up to the pine on the top of the hill. Thar! I told you so! — thar he is — coming this way, too — all by himself, sober, and his face a-shining. Tennessee! Pardner!"

And so they met.

BRET HARTE.

NOTES

The main interest in this story is not in the plot, which is simple, but in the characters, and, particularly, in the setting. Bret Harte made his fame by introducing to the world the then unknown life of the Western mining-camps. California at that time was not an orderly country, with a regular government, but an assemblage of mining-camps where such law as there was was administered by the miners themselves. It was a strange life, and Harte's accounts of it at once brought him prominence as a writer. The author is skillful in blending pathos and humor into the setting of the California of long ago.

The plot of the story concerns the trial and execution of a robber by a community of gold-miners. All grave crimes were punished then by lynching after a trial in which the accused man was pretty certain to be found guilty.

Observe the lack of ceremony in the mining-camps as described in "Tennessee's Partner." The life is exceedingly crude and rough; there are few women to lend refinement, and the miners live in tents and huts. The men, as might be expected from such a life, are hard, though capable of good feeling. They do not use ordinary names, but nicknames, like boys at school; their sole interest is gold-hunting; their homes are far away.

It is in such a setting that the simple action of the story takes place. The leading figure is the pathetic miner who has so little individuality that he is merely known as "Tennessee's Partner." In reality, he is a simple-minded being, ruled by love and loyalty. He makes a pathetic effort to save his friend, and when he fails, does the last sad offices for that friend. The story of "Tennessee's Partner" — of the simple, faithful, illiterate miner — is one of the finest bits of American literature.

WORDS AND PHRASES

Weppings: Weapons.

Chaparral: A dense thicket of shrubs.

Two bowers and an ace: Terms used in the game of euchre, popular in the mining-camp.

Red Dog Clarion: Bret Harte gives his newspapers quaint and humorous names.

THE CHURCH WITH AN OVERSHOT WHEEL

Lakelands is not to be found in the catalogue of fashionable summer resorts. It lies on a low spur of the Cumberland range of mountains on a little tributary of the Clinch River. Lakelands proper is a contented village of two dozen houses situated on a forlorn, narrow-gauge railroad line. You wonder whether the railroad lost itself in the pine woods and ran into Lakelands from fright and loneliness, or whether Lakelands got lost and huddled itself along the railroad to wait for the cars to carry it home.

Half a mile from the village stands the Eagle House, a big, roomy old mansion run by Josiah Rankin for the accommodation of visitors who desire the mountain air at inexpensive rates. The Eagle House is delightfully mismanaged. It is full of ancient instead of modern improvements, and it is altogether as comfortably neglected and pleasingly disarranged as your own home. But you are furnished with clean rooms and good and abundant fare; yourself and the piny woods must do the rest. Nature has provided a mineral spring, grape-vine swings, and croquet — even the wickets are wooden. You have art to thank only for the fiddle-and-guitar music twice a week at the hop in the rustic pavilion.

A quarter of a mile from the Eagle House was what would have been described to its guests as “an object of interest” in the catalogue, had the Eagle House issued a

catalogue. This was an old, old mill that was no longer a mill. In the words of Josiah Rankin, it was "the only church in the United States with an overshot-wheel; and the only mill in the world with pews and a pipe organ." The guests of the Eagle House attended the old mill church each Sabbath, and heard the preacher liken the purified Christian to bolted flour ground to usefulness between the millstones of experience and suffering.

Every year about the beginning of autumn there came to the Eagle House one Abram Strong, who remained for a time an honored and beloved guest. In Lakelands he was called "Father Abram," because his hair was so white, his face so strong and kind and florid, his laugh so merry, and his black clothes and broad hat so priestly in appearance.

Father Abram came a long way to Lakelands. He lived in a big, roaring town in the Northwest where he owned mills, not little mills with pews and an organ in them, but great, ugly, mountain-like mills that the freight trains crawled around all day like ants around an ant-heap. And now you must be told about Father Abram and the mill that was a church, for their stories run together.

In the days when the church was a mill, Abram Strong was the miller. There was no jollier, dustier, busier, happier miller in all the land than he. He lived in a little cottage across the road from the mill. His hand was heavy, but his toll was light, and the mountaineers brought their grain to him across many weary miles.

The delight of the miller's life was his little daughter, Aglaia. That was a brave name, truly, for a flaxen-haired toddler; but the mountaineers loved sonorous and stately names. The mother had encountered it somewhere in a book, and the deed was done. In her babyhood Aglaia herself repudiated the name, as far as common use went, and persisted in calling herself "Dums." The miller and his wife often tried to coax from Aglaia the source of this mysterious name, but without results. At last they arrived at a theory. In the little garden behind the cottage was a bed of rhododendrons, in which the child took a peculiar delight and interest. It may have been that she perceived in "Dums" a kinship to the flower.

When Aglaia was four years old, she and her father used to go through a little performance in the mill every afternoon that never failed to come off, the weather permitting. At supper-time, her mother would brush her hair and put on a clean apron and send her across to the mill to bring her father home. When the miller saw her coming in the mill door, he would come forward, all white with the flour dust, and wave his hand and sing an old miller's song that was familiar in those parts and ran something like this:

The wheel goes round,
The grist is ground,
The dusty miller's merry.
He sings all day,
His work is play,
While thinking of his dearie.

Then Aglaia would run to him laughing, and call: "Da-da, come take Dums home"; and the miller would swing her to his shoulder and march over to supper, singing the song. Every evening this would take place.

One day, only a week after her fourth birthday, Aglaia disappeared. When last seen she was plucking wild flowers by the side of the road in front of the cottage. A little while later her mother went out to see that she did not stray too far away, and she was already gone.

Of course every effort was made to find her. The neighbors gathered and searched the woods and the mountains for miles around. They dragged every foot of the mill race and the creek for a long distance below the dam. Never a trace of her did they find. A night or two before there had been a family of wanderers camped in a grove near by. It was conjectured that they might have stolen the child; but when their wagon was overtaken and searched, she could not be found.

The miller remained at the mill for nearly two years; and then his hope of finding her died out. He and his wife moved to the Northwest. In a few years he was the owner of a modern mill in one of the important milling cities in that region. Mrs. Strong never recovered from the shock caused by the loss of Aglaia, and two years after they moved away the miller was left to bear his sorrow alone.

When Abram Strong became prosperous, he paid a visit to Lakelands and the old mill. It was then that he

was inspired to convert the old mill into a church. Lakelands was too poor to build one; and the still poorer mountaineers could not assist. There was no place of worship nearer than twenty miles.

The miller altered the appearance of the mill as little as possible. The big overshot-wheel was left in its place. The dam was partly unchecked down its rocky bed. Inside the mill the changes were greater. The shafts and millstones and belts and pulleys were all removed. There were two rows of benches with aisles between, and a little raised platform and pulpit at one end. On three sides overhead was a gallery containing seats, and reached by a stairway inside. There was also an organ — a real pipe organ — in the gallery, which was the pride of the congregation of the Old Mill Church. Miss Phoebe Summers was the organist. The Lakelands boys proudly took turns at pumping it for her at each Sunday's service. The Rev. Mr. Banbridge was the preacher, and rode down from Squirrel Gap on his old white horse without ever missing a service. And Abram Strong paid for everything. He paid the preacher five hundred dollars a year; and Miss Phoebe two hundred dollars.

Thus, in memory of Aglaia, the old mill was converted into a blessing for the community in which she had once lived. It seemed that the brief life of the child had brought about more good than the three score years and ten of many. But Abram Strong set up yet another monument in her memory.

Out from his mills in the Northwest came the "Aglaia" flour, made from the hardest and finest wheat that could be raised. The country soon found out that the "Aglaia" flour had two prices. One was the highest market price, and the other was — nothing.

Wherever there happened a calamity that left people destitute — a fire, a flood, a tornado, a strike, or a famine — there would go hurrying a generous consignment of the "Aglaia" at its "nothing" price. It was given away cautiously and judiciously, but it was freely given, and not a penny could the hungry ones pay for it. There got to be a saying that whenever there was a disastrous fire in the poor districts of a city the fire chief's buggy reached the scene first, next the "Aglaia" flour wagon, and then the fire engines.

So this was Abram Strong's other monument to Aglaia. Perhaps to a poet the theme may seem too 'utilitarian for beauty; but to some the fancy will seem sweet and fine that the pure, white, virgin flour, flying on its mission of love and charity, might be likened to the spirit of the lost child whose memory it signalized.

There came a year that brought hard times to the Cumberlands. Grain crops everywhere were light, and there were no local crops at all. Mountain floods had done much damage to property. Even game in the woods was so scarce that the hunters brought hardly enough home to keep their folk alive. Especially about Lakelands was the rigor felt.

As soon as Abram Strong heard of this his messages flew; and the little narrow-gauge cars began to unload "Aglaia" flour there. The miller's orders were to store the flour in the gallery of the Old Mill Church; and that every one who attended the church was to carry home a sack of it.

Two weeks after that Abram Strong came for his yearly visit to the Eagle House, and became "Father Abram" again.

That season the Eagle House had fewer guests than usual. Among them was Rose Chester. She came to Lakelands from Atlanta, where she worked in a department store; this was the first vacation outing of her life.

Rose Chester was not very strong. She was about twenty, and pale and delicate from an indoor life. But one week of Lakelands gave her a brightness and spirit that changed her wonderfully. The time was early September, when the Cumberlands are at their greatest beauty. The mountain foliage was growing brilliant with autumnal colors; one breathed aerial champagne; the nights were deliciously cool, causing one to snuggle cosily under the warm blankets of the Eagle House.

Father Abram and Miss Chester became great friends. The old miller's interest went out quickly to the slender girl who was making her own way in the world; they were constantly together.

Rose was fortunate in gaining Father Abram for a friend and companion. He knew every road and peak and

slope of the mountains near Lakelands. Through him she became acquainted with the solemn delight of the shadowy, tilted aisles of the pine forests; the dignity of the bare crags; the crystal, tonic mornings; the dreamy, golden afternoons, full of mysterious sadness. So her health improved, and her spirits grew light. She had a laugh as genial and hearty in its feminine way as the famous laugh of Father Abram. Both of them were natural optimists; and both knew how to present a serene and cheerful face to the world. ✓

One day Rose learned from one of the guests the history of Father Abram's lost child. Quickly she hurried away and found the miller seated on his favorite rustic bench near the chalybeate spring. He was surprised when his little friend slipped her hand into his, and looked at him with tears in her eyes.

"Oh, Father Abram," she said, "I'm so sorry! I didn't know until to-day about your little daughter. You will find her yet some day — Oh, I hope you will."

The miller looked down at her with his strong, ready smile.

"Thank you, Miss Rose," he said, in his usual cheery tones. "But I do not expect to find Aglaia. For a few years I hoped that she had been stolen by vagrants, and that she still lived; but I have lost that hope. I believe that she was drowned."

"I can understand," said Miss Chester, "how the doubt must have made it so hard to bear. And yet you are so

cheerful and so ready to make other people's burdens light. Good Father Abram! "

"Good Miss Rose!" mimicked the miller, smiling. "Who thinks of others more than you do?"

A whimsical mood seemed to strike Miss Chester.

"Oh, Father Abram," she cried, "wouldn't it be grand if I should prove to be your daughter? Wouldn't it be romantic? And wouldn't you like me for a daughter?"

"Indeed, I would," said the miller, heartily. "If Aglaia had lived I could wish for nothing better than for her to have grown up to be just such a little woman as you are. Maybe you are Aglaia," he continued, falling in with her playful mood; "can't you remember when we lived at the mill?"

Miss Chester fell swiftly into serious meditation. Her large eyes were fixed vaguely upon something in the distance. Father Abram was amused at her quick return to seriousness. She sat thus for a long time before she spoke.

"No," she said at length, with a long sigh, "I can't remember anything at all about a mill. I don't think that I ever saw a flour mill in my life until I saw your funny little church. And if I were your little girl I would remember it, wouldn't I? I'm so sorry, Father Abram."

"So am I," said Father Abram, humoring her. "But if you cannot remember that you are my little girl, Miss Rose, surely you can recollect being some one else's. You remember your own parents, of course."

“ Oh, yes; I remember them very well — especially my father. He wasn't a bit like you, Father Abram. Oh, I was only making believe. Come, now, you've rested long enough. You promised to show me the pool where you can see the trout playing — this afternoon. I never saw a trout.”

Late one afternoon Father Abram set out for the old mill alone. He often went to sit and think of the old days when he lived in the cottage across the road. Time had smoothed away the sharpness of his grief until he no longer found the memory of those times painful. But whenever Abram Strong sat in the melancholy September afternoons on the spot where “ Dums ” used to run in every day with her yellow curls flying, the smile that Lakelands always saw upon his face was not there.

The miller made his way slowly up the winding, steep road. The trees crowded so close to the edge of it that he walked in their shade, with his hat in his hand. Squirrels ran playfully upon the old rail fence at his right. Quail were calling to their young broods in the wheat stubble. The low sun sent a torrent of pale gold up the ravine that opened to the west. Early September! — it was within a few days only of the anniversary of Aglaia's disappearance.

The old overshot-wheel, half covered with mountain ivy, caught patches of the warm sunlight filtering through the trees. The cottage across the road was still standing, but it would doubtless go down before the next winter's

mountain blasts. It was overrun with morning glory and wild gourd vines, and the door hung by one hinge.

Father Abram pushed open the mill door, and entered softly. And then he stood still, wondering. He heard the sound of some one within, weeping inconsolably. He looked, and saw Miss Chester sitting in a dim pew, with her head bowed upon an open letter that her hands held.

Father Abram went to her, and laid one of his strong hands firmly upon her. She looked up, breathed his name, and tried to speak further.

"Not yet, Miss Rose," said the miller, kindly. "Don't try to talk yet. There's nothing as good for you as a nice, quiet little cry when you are feeling blue."

It seemed that the old miller, who had known so much sorrow himself, was a magician in driving it away from others. Rose's sobs grew easier. Presently she took her little, plain-bordered handkerchief and wiped away a drop or two that had fallen from her eyes upon Father Abram's big hand. Then she looked up and smiled through her tears. Miss Chester could always smile before her tears had dried, just as Father Abram could smile through his own grief. In that way the two were very much alike.

The miller asked her no questions; but by and by Rose began to tell him.

It was the old story that always seems so big and important to the young, and that brings 'reminiscent smiles to their elders. Love was the theme, as may be supposed. There was a young man in Atlanta, full of all goodness

and the graces, who had discovered that Miss Chester also possessed these qualities above all other people in Atlanta or anywhere else from Greenland to Patagonia. She showed Father Abram the letter over which she had been weeping. It was a manly, tender letter, a little 'superlative and urgent, after the style of love letters written by young men full of goodness and the graces. He proposed for her hand in marriage at once. Life, he said, since her departure for a three-weeks' visit, was not to be endured. He begged for an immediate answer; and if it were favorable he promised to fly, ignoring the narrow-gauge railroad, at once to Lakelands.

"And now where does the trouble come in?" asked the miller when he had read the letter.

"I cannot marry him," said Miss Chester.

"Do you want to marry him?" asked Father Abram.

"Oh, I love him," she answered, "but —" Down went her head and she sobbed again.

"Come, Miss Rose," said the miller; "you may give me your confidence. I do not question you, but I think you can trust me."

"I do trust you," said the girl. "I will tell you why I must refuse Ralph. I am nobody; I haven't even a name; the name I call myself is a lie. Ralph is a noble man. I love him with all my heart, but I can never be his."

"What talk is this?" said Father Abram. "You said that you remember your parents. Why do you say you have no name? I do not understand."

"I do remember them," said Miss Chester. "I remember them too well. My first recollections are of our life somewhere in the far South. We moved many times to different towns and States. I often picked cotton, and worked in factories, and have often gone without enough food and clothes. My mother was sometimes good to me; my father was always cruel, and beat me. I think they were both idle and unsettled.

"One night when we were living in a little town on a river near Atlanta, they had a great quarrel. It was while they were abusing and taunting each other that I learned — oh, Father Abram, I learned that I didn't even have the right to be — don't you understand? I had no right even to a name; I was nobody — a foundling.

"I ran away that night. I walked to Atlanta and found work. I gave myself the name of Rose Chester, and have earned my own living ever since. Now you know why I cannot marry Ralph — and, oh, I can never tell him why."

Better than any sympathy, more helpful than pity, was Father Abram's depreciation of her woes.

"Why, dear, dear! is that all?" he said. "Fie, fie! I thought something was in the way. If this perfect young man is a man at all, he will not care a pinch of bran for your family tree. Dear Miss Rose, take my word for it, it is yourself he cares for. Tell him frankly, just as you have told me, and I'll warrant that he will laugh at your story, and think all the more of you for it."

"I shall never tell him," said Miss Chester, sadly. "And I shall never marry him nor any one else. I have not the right."

But they saw a long shadow come bobbing up the sunlit road. And then came a shorter one bobbing by its side; and presently two strange figures approached the church. The long shadow was made by Miss Phoebe Summers, the organist, come to practise. Tommy Teague, aged twelve, was responsible for the shorter shadow. It was Tommy's day to pump the organ for Miss Phoebe, and his bare toes proudly spurned the dust of the road.

Miss Phoebe, in her lilac-spray chintz dress, with her accurate little curls hanging over her ear, curtsied low to Father Abram, and shook her curls ceremoniously at Miss Chester. Then she and her assistant climbed the steep stairway to the organ loft.

In the gathering shadows below, Father Abram and Miss Chester lingered. They were silent; and it is likely that they were busy with their memories. Rose sat, leaning her head on her hand, with her eyes fixed far away. Father Abram stood in the next pew, looking thoughtfully out of the door at the road and the ruined cottage.

Suddenly the scene was transformed for him back almost a score of years into the past. For, as Tommy pumped away, Miss Phoebe struck a low bass note on the organ and held it to test the volume of air that it contained. The church ceased to exist, so far as Father Abram was concerned. The deep, booming vibration that

shook the little frame building was no note from an organ, but the humming of the mill machinery. He felt sure that the old overshot-wheel was turning; that he was back again, a dusty, merry miller in the old mountain mill. And now evening was come, and soon would come Aglaia with flying colors, toddling across the road to take him home to supper. Father Abram's eyes were fixed upon the broken door of the cottage.

And then came another wonder. In the gallery overhead the sacks of flour were stacked in long rows. Perhaps a mouse had been at one of them; anyway the jar of the deep organ note shook down between the cracks of the gallery floor a stream of flour, covering Father Abram from head to foot with the white dust. And then the old miller stepped into the aisle, and waved his arms and began to sing the miller's song:

The wheel goes round,
The grist is ground,
The dusty miller's merry.

— and then the rest of the miracle happened. Rose Chester was leaning forward from her pew, as pale as the flour itself, her wide-open eyes staring at Father Abram like one in a waking dream. When he began the song she stretched out her arms to him; her lips moved; she called to him in dreamy tones: "Da-da, come take Dums home! "

Miss Phoebe released the low key of the organ. But her

work had been well done. The note that she struck had beaten down the doors of a closed memory; and Father Abram held his lost Aglaia close in his arms.

When you visit Lakelands they will tell you more of this story. They will tell you how the lines of it were afterward traced and the history of the miller's daughter revealed after the gypsy wanderers had stolen her on that September day, attracted by her childish beauty.

But, to my mind, the finest thing of it all happened while Father Abram and his daughter were walking back to the Eagle House in the long twilight, almost too glad to speak.

"Father," she said, somewhat timidly and doubtfully, "have you a great deal of money?"

"A great deal?" said the miller. "Well, that depends. There is plenty unless you want to buy the moon or something equally expensive."

"Would it cost very, very much," asked Aglaia, who had always counted her dimes so carefully, "to send a telegram to Atlanta?"

"Ah," said Father Abram, with a little sigh, "I see. You want to ask Ralph to come."

Aglaia looked up at him with a tender smile.

"I want to ask him to wait," she said. "I have just found my father, and I want it to be just we two for a while. I want to tell him he will have to wait."

O. HENRY.

NOTES

As in most of O. Henry's stories, the interest of "The Church with an Overshot Wheel," lies mainly in the plot. The setting is of no great importance, for the scene of the story might just as well have been any other old-fashioned rural neighborhood where poverty abounds. The characters are rather vague; they do not awaken any particular interest. But the plot is moving and holds the reader's attention.

The climax comes at the very end of the story, agreeably surprising the reader, who is kept in ignorance of the outcome up to the final paragraphs. This is O. Henry's favorite method of telling a story. He likes to indicate a certain ending and then surprise the reader by a totally different outcome.

Abram Strong, the miller, has been greatly softened by the misfortune of his life — the loss of his little child. He returns to his old home, a prosperous man, and perpetuates the name of his lost child in his good deeds. His sweetest memory is the singing of his miller's song at eventide to the child, who would come to go home with him.

Another character is introduced, the second important character of the story. This is a girl who has sought the Cumberland Mountains for her health. She makes a friend of the old miller, and when she hears about his lost child, playfully remarks that it would be fortunate if she herself would turn out to be Strong's daughter. For a moment the reader's interest is stimulated by this possible outcome, but Rose Chester destroys the hope by stating, in her next words, that she has no memory of a mill — that she has never seen a mill before in her whole life. This is a kind of first climax.

Then a series of singular events brings about the outcome of the story. For a moment Strong becomes again the miller of long ago and begins to sing his song. As he does so, the chord of memory is struck in Rose Chester, and she cries out the words used by the lost child. This is the climax.

WEE WILLIE WINKIE¹

His full name was Percival William Williams, but he picked up the other name in a nursery book, and that was the end of the christened titles. His mother's *ayah* called him *Willie-Baba*, but as he never paid the faintest attention to anything that the *ayah* said, her wisdom did not help matters.

His father was the colonel of the 195th, and as soon as Wee Willie Winkie was old enough to understand what military discipline meant, Colonel Williams put him under it. There was no other way of managing the child. When he was good for a week, he drew good-conduct pay; and when he was bad, he was deprived of his good-conduct stripe. Generally he was bad, for India offers so many chances to little six-year-olds of going wrong.

Children resent familiarity from strangers, and Wee Willie Winkie was a very particular child. Once he accepted an acquaintance, he was graciously pleased to thaw. He accepted Brandis, a *subaltern* of the 195th, on sight. Brandis was having tea at the colonel's, and Wee Willie Winkie entered, strong in the possession of a good-conduct badge won for not chasing the hens round the compound. He regarded Brandis with gravity for at least ten minutes, and then delivered his opinion.

"I like you," said he slowly, getting off his chair and coming over to Brandis. "I like you. I shall call you

¹ Published in India in 1888.

Coppy, because of your hair. Do you *mind* being called Coppy? It is because of ye hair, you know."

Here was one of the most embarrassing of Wee Willie Winkie's peculiarities. He would look at a stranger for some time, and then, without warning or explanation, would give him a name. And the name stuck. No regimental penalties could break Wee Willie Winkie of this habit. He lost his good-conduct badge for christening the commissioner's wife "Pobs"; but nothing that the colonel could do made the station forego the nickname, and Mrs. Collen remained Mrs. "Pobs" till the end of her stay. So Brandis was christened "Coppy," and rose, therefore, in the estimation of the regiment.

If Wee Willie Winkie took an interest in any one, the fortunate man was envied alike by the mess and the rank and file. And in their envy lay no suspicion of self-interest. "The colonel's son" was idolized on his own merits entirely. Yet Wee Willie Winkie was not lovely. His face was permanently freckled, as his legs were permanently scratched, and in spite of his mother's almost tearful remonstrances he had insisted upon having his long yellow locks cut short in military fashion. "I want my hair like Sergeant Tummil's," said Wee Willie Winkie, and, his father abetting, the sacrifice was accomplished.

Three weeks after the bestowal of his youthful affections on Lieutenant Brandis — henceforward to be called "Coppy" for the sake of brevity — Wee Willie Winkie was destined to behold things beyond his comprehension.

Coppy returned his liking with interest. Coppy had let him wear for five rapturous minutes his own big sword — just as tall as Wee Willie Winkie. Coppy had promised him a terrier puppy; and Coppy had permitted him to witness the miraculous operation of shaving. Nay, more — Coppy had said that even he, Wee Willie Winkie, would rise in time to the ownership of a box of shiny knives, a silver soap box and a silver-handled “sputter-brush,” as Wee Willie Winkie called it. Decidedly, there was no one except his father, who could give or take away good-conduct badges at pleasure, half so wise, strong and valiant as Coppy with the Afghan and Egyptian medals on his breast. Why, then, should Coppy be guilty of the unmanly weakness of kissing — vehemently kissing — a “big girl,” Miss Allardyce to wit? In the course of a morning ride, Wee Willie Winkie had seen Coppy so doing, and, like the gentleman he was, had promptly wheeled round and cantered back to his groom, lest the groom should also see.

Under ordinary circumstances he would have spoken to his father, but he felt instinctively that this was a matter on which Coppy ought first to be consulted.

“Coppy,” shouted Wee Willie Winkie, reining up outside that subaltern’s bungalow early one morning — “I want to see you, Coppy!”

“Come in, young ’un,” returned Coppy, who was at early breakfast in the midst of his dogs. “What mischief have you been getting into now?”

Wee Willie Winkie had done nothing notoriously bad for three days and so stood on a pinnacle of virtue.

"I've been doing nothing bad," said he, curling himself into a long chair with a studious affectation of the colonel's languor after a hot parade. He buried his freckled nose in a teacup and, with eyes staring roundly over the rim, asked:—"I say, Coppy, is it pwoper to kiss big girls?"

"Goodness! You're beginning early. Who do you want to kiss?"

"No one. My muvver's always kissing me if I don't stop her. If it isn't pwoper, how was you kissing Major Allardyce's big girl last morning, by ve canal?"

Coppy's brow wrinkled. He and Miss Allardyce had with great craft managed to keep their engagement secret for a fortnight. There were urgent and imperative reasons why Major Allardyce should not know how matters stood for at least another month, and this small marplot had discovered a great deal too much.

"I saw you," said Wee Willie Winkie, calmly. "But ve groom didn't see. I stopped him."

"Oh, you had that much sense, you young Rip," groaned poor Coppy, half amused and half angry. "And how many people may you have told about it?"

"Only me myself. You didn't tell when I twied to wide ve buffalo ven my pony was lame; and I iought you wouldn't like."

"Winkie," said Coppy enthusiastically, shaking the

small hand, "you're the best of good fellows. Look here, you can't understand all these things. One of these days — hang it, how can I make you see it? — I'm going to marry Miss Allardyce, and then she'll be Mrs. Coppy, as you say. If your young mind is so scandalized at the idea of kissing big girls, go and tell your father."

"What will happen?" said Wee Willie Winkie, who firmly believed that his father was 'omnipotent.

"I shall get into trouble," said Coppy, playing his trump card with an appealing look at the holder of the ace.

"Ven I won't," said Wee Willie Winkie briefly. "But my faver says it's un-man-ly to be always kissing, and I didn't fink *you'd* do vat, Coppy."

"I'm not always kissing, old chap. It's only now and then, and when you're bigger you'll do it, too. Your father meant it's not good for little boys."

"Ah!" said Wee Willie Winkie, now fully enlightened. "It's like ve sputter-brush?"

"Exactly," said Coppy gravely.

"But I don't fink I'll ever want to kiss big girls, nor no one, 'cept my muvver. And I *must* vat, you know."

There was a long pause, broken by Wee Willie Winkie.

"Are you fond of vis big girl, Coppy?"

"Awfully!" said Coppy.

"Fonder van you are of Bell or ve Butcha — or me?"

"It's in a different way," said Coppy. "You see, one of these days Miss Allardyce will belong to me, but you'll

grow up and command the regiment and — all sorts of things. It's quite different, you see."

"Very well," said Wee Willie Winkie, rising. "If you're fond of ve big girl, I won't tell any one. I must go now."

Coppy rose and escorted his small guest to the door, adding: "You're the best of little fellows, Winkie. I tell you what. In thirty days from now you can tell if you like — tell any one you like."

Thus the secret of the Brandis-Allardyce engagement was dependent on a little child's word. Coppy, who knew Wee Willie Winkie's idea of truth, was at ease, for he felt that he would not break promises. Wee Willie Winkie betrayed a special and unusual interest in Miss Allardyce, and, slowly revolving round that embarrassed young lady, was used to regard her gravely with unwinking eye. He was trying to discover why Coppy should have kissed her. She was not half so nice as his own mother. On the other hand, she was Coppy's property, and would in time belong to him. Therefore it behooved him to treat her with as much respect as Coppy's big sword or shiny pistol.

The idea that he had shared a great secret in common with Coppy kept Wee Willie Winkie unusually virtuous for three weeks. Then the Old Adam broke out, and he made what he called a "camp fire" at the bottom of the garden. How could he have foreseen that the flying sparks would have lighted the colonel's little hayrick and

consumed a week's store for the horses? Sudden and swift was the punishment: deprivation of the good-conduct badge, and, most sorrowful of all, two days' confinement to barracks — the house and veranda, — coupled with the withdrawal of the light of his father's countenance.

He took the sentence like the man he strove to be, drew himself up with a quivering under-lip, saluted, and, once clear of the room, ran to weep bitterly in his nursery — called by him "my quarters." Coppy came in the afternoon and attempted to console the culprit.

"I'm under awwest," said Wee Willie Winkie mournfully, "and I didn't ought to speak to you."

Very early the next morning he climbed on to the roof of the house — that was not forbidden — and beheld Miss Allardyce going for a ride.

"Where are you going?" cried Wee Willie Winkie.

"Across the river," she answered, and trotted forward.

Now the 'cantonment in which the 195th lay was bounded on the north by a river — dry in the winter. From his earliest years, Wee Willie Winkie had been forbidden to go across the river, and had noted that even Coppy — the almost almighty Coppy — had never set foot beyond it. Wee Willie Winkie had once been read to, out of a big blue book, the history of the princess and the goblins — a most wonderful tale of a land where the goblins were always warring with the children of men until they were defeated by one Curdie. Ever since that date it seemed to him that the bare black and purple hills

across the river were inhabited by goblins, and, in truth, every one had said that there lived the Bad Men. Even in his own house the lower halves of the windows were covered with green paper on account of the Bad Men, who might, if allowed clear view, fire into peaceful drawing rooms and comfortable bedrooms. Certainly, beyond the river, which was the end of all the earth, lived the Bad Men. And here was Major Allardyce's big girl, Cobby's property, preparing to venture into their borders! What would Cobby say if anything happened to her? If the goblins ran off with her as they did with Curdie's princess? She must at all hazards be turned back.

The house was still. Wee Willie Winkie reflected for a moment on the very terrible wrath of his father; and then — broke his arrest! It was a crime unspeakable. The low sun threw his shadow, very large and very black, on the trim garden paths, as he went down to the stables and ordered his pony. It seemed to him in the hush of the dawn that all the big world had been bidden to stand still and look at Wee Willie Winkie guilty of mutiny. The drowsy groom handed him his mount, and, since the one great sin made all others insignificant, Wee Willie Winkie said that he was going to ride over to Cobby "Sahib, and went out at a foot pace, stepping on the soft mold of the flower-borders.

The devastating track of the pony's feet was the last misdeed that cut him off from all sympathy of humanity.

He turned into the road, leaned forward, and rode as fast as the pony could put foot to the ground in the direction of the river.

But the liveliest of ponies can do little against the long canter of a Waler. Miss Allardyce was far ahead, had passed through the crops, beyond the police post, when all the guards were asleep, and her mount was scattering the pebbles of the river bed as Wee Willie Winkie left the cantonment and British India behind him. Bowed forward and still flogging, Wee Willie Winkie shot into Afghan territory, and could just see Miss Allardyce, a black speck flickering across the stony plain. The reason of her wandering was simple enough. Coppy, in a tone of too-hastily-assumed authority, had told her overnight that she must not ride out by the river. And she had gone to prove her own spirit and teach Coppy a lesson.

Almost at the foot of the inhospitable hills, Wee Willie Winkie saw the Waler blunder and come down heavily. Miss Allardyce struggled clear, but her ankle had been severely twisted and she could not stand. Having thus demonstrated her spirit, she wept copiously and was surprised by the apparition of a white, wide-eyed child in khaki, on a nearly spent pony.

"Are you badly, badly hurted?" shouted Wee Willie Winkie, as soon as he was within range. "You didn't ought to be here."

"I don't know," said Miss Allardyce ruefully, ignoring the reproof. "Good gracious, child, what are you doing here?"

“ You said you was going acwoss ve wiver,” panted Wee Willie Winkie, throwing himself off his pony. “ And nobody — not even Coppy — must go acwoss ve wiver, and I came after you ever so hard, but you wouldn’t stop, and now you’ve hurted yourself, and Coppy will be angwy wiv me, and — I’ve bwoke my awwest! I’ve bwoke my awwest! ”

The future colonel of the 195th sat down and sobbed. In spite of the pain in her ankle the girl was moved.

“ Have you ridden all the way from cantonments, little man? What for? ”

“ You belonged to Coppy. Coppy told me so! ” wailed Wee Willie Winkie disconsolately. “ I saw him kissing you, and he said he was fonder of you van Bell or ve Butcha or me. And so I came. You must get up and come back. You didn’t ought to be here. Vis is a bad place, and I’ve bwoke my awwest.”

“ I can’t move, Winkie,” said Miss Allardyce, with a groan. “ I’ve hurt my foot. What shall I do? ”

She showed a readiness to weep afresh, which steadied Wee Willie Winkie, who had been brought up to believe that tears were the depth of unmanliness. Still, when one is as great a sinner as Wee Willie Winkie, even a man may be permitted to break down.

“ Winkie,” said Miss Allardyce, “ when you’ve rested a little, ride back and tell them to send out something to carry me back in. It hurts fearfully.”

The child sat still for a little time and Miss Allardyce

closed her eyes; the pain was nearly making her faint. She was roused by Wee Willie Winkie tying up the reins on his pony's neck and setting it free with a vicious cut of his whip that made it whinny. The little animal headed toward the cantonment.

"Oh, Winkie! What are you doing?"

"Hush!" said Wee Willie Winkie. "Vere's a man coming — one of ve Bad Men. I must stay wiv you. My faver says a man must *always* look after a girl. Jack will go home, and ven vey'll come and look for us. Vat's why I let him go."

Not one man, but two or three had appeared from behind the rocks of the hills, and the heart of Wee Willie Winkie sank within him, for just in this manner were the goblins wont to steal out and vex Curdie's soul. Thus had they played in Curdie's garden — he had seen the picture — and thus had they frightened the princess' nurse. He heard them talking to each other, and recognized with joy the Pushto that he had picked up from one of his father's grooms lately dismissed. People who spoke that tongue could not be the Bad Men. They were only natives after all.

They came up to the boulders on which Miss Allardyce's horse had blundered.

Then rose from the rock Wee Willie Winkie, child of the dominant race, aged six and three quarters, and said briefly and emphatically "*Jao!*" The pony had crossed the river bed.

The men laughed, and laughter from natives was the one thing Wee Willie Winkie could not tolerate. He asked them what they wanted and why they did not depart. Other men with most evil faces and crooked-stocked guns crept out of the shadows of the hills, till, soon, Wee Willie Winkie was face to face with an audience some twenty strong. Miss Allardyce screamed.

“Who are you?” said one of the men.

• “I am the Colonel Sahib’s son, and my order is that you go at once. You black men are frightening the Miss Sahib. One of you must run into cantonments and take the news that the Miss Sahib has hurt herself, and that the colonel’s son is here with her.” He spoke in Pushto.

“Put our feet into the trap!” was the laughing reply. “Hear this boy’s speech!”

“Say that I sent you — I, the colonel’s son. They will give you money.”

“What is the use of this talk? Take up the child and the girl, and we can at least ask for the ransom. Ours are the villages on the heights,” said a voice in the background.

These *were* the Bad Men — worse than goblins — and it needed all Wee Willie Winkie’s training to prevent him from bursting into tears. But he felt that to cry before a native, excepting only his mother’s *ayah*, would be an infamy greater than any mutiny. Moreover, he, as future colonel of the 195th, had that grim regiment at his back.

"Are you going to carry us away?" said Wee Willie Winkie, very blanched and uncomfortable.

"Yes, my little *Sahib Bahadur*," said the tallest of the men, "and eat you afterward."

"That is child's talk," said Wee Willie Winkie. "Men do not eat men."

A yell of laughter interrupted him, but he went on firmly, — "And if you do carry us away, I tell you that all my regiment will come up in a day and kill you all without leaving one. Who will take my message to the Colonel Sahib?"

Speech in any vernacular — and Wee Willie Winkie had a colloquial acquaintance with three — was easy to the boy who could not yet manage his "r's" and "th's."

Another man joined the conference, crying: "O foolish men! What this babe says is true. He is the heart's heart of those white troops. For the sake of peace let them go both, for if he be taken, the regiment will break loose and gut the valley. *Our* villages are in the valley, and we shall not escape. That regiment are devils. They broke Khoda Yar's breastbone with kicks when he tried to take the rifles; and if we touch this child they will fire and plunder for a month, till nothing remains. Better to send a man back to take the message and get a reward."

It was Din Mahommed, the dismissed groom of the colonel, who made the diversion, and an angry and heated discussion followed. Wee Willie Winkie, standing over Miss Allardyce, waited the upshot. Surely his "wegi-

ment," his own "wegiment," would not desert him if they knew of his extremity.

The riderless pony brought the news to the 195th, though there had been consternation in the colonel's household for an hour before. The little beast came in through the parade ground in front of the main barracks, where the men were settling down to play spoil-five till the afternoon. Devlin, the color-sergeant of E Company, glanced at the empty saddle and tumbled through the barrack rooms, kicking up each room corporal as he passed. "Up, ye beggars! There's something happened to the colonel's son," he shouted.

"He couldn't fall off! S'elp me, 'e *couldn't* fall off," blubbered a drummer boy. "Go an' hunt acrost the river. He's over there if he's anywhere, an' maybe those Pathans have got 'im. For the love o' Gawd don't look for 'm in the 'nullahs! Let's go over the river."

"There's sense in Mott yet," said Devlin. "E Company, double out to the river — sharp!"

So E Company, in its shirt sleeves mainly, doubled for the dear life, and in the rear toiled the perspiring sergeant, adjuring it to double yet faster. The cantonment was alive with the men of the 195th hunting for Wee Willie Winkie, and the colonel finally overtook E Company struggling in the pebbles of the river bed.

Up the hill under which Wee Willie Winkie's Bad Men were discussing the wisdom of carrying off the child and the girl, a lookout fired two shots.

"What have I said?" shouted Din Mahommed. "There is the warning! The *pulton* are out already and are coming across the plain! Get away! Let us not be seen with the boy!"

The men waited for an instant, and then, as another shot was fired, withdrew into the hills, as silently as they had appeared.

"The wegiment is coming," said Wee Willie Winkie to Miss Allardyce, "and it's all wight. Don't cwyl!"

He needed the advice himself, for ten minutes later, when his father came up, he was weeping bitterly with his head in Miss Allardyce's lap.

The men of the 195th carried him home with shouts and rejoicings; and Coppy, who had ridden a horse into a lather, met him, and, to his intense disgust, kissed him openly in the presence of the men.

But there was balm for his dignity. His father assured him that not only would the breaking of arrest be condoned, but that the good-conduct badge would be restored as soon as his mother could sew it on his blouse sleeve. Miss Allardyce had told the colonel a story that made him proud of his son.

"She belonged to you, Coppy," said Wee Willie Winkie, indicating Miss Allardyce with a grimy forefinger. "I *knew* she didn't ought to go acwoss ve wiver, and I knew ve wegiment would come to me if I sent Jack home."

"You're a hero, Winkie," said Coppy — "a *pukka* hero!"

"I don't know what vat means," said Wee Willie Winkie, "but you mustn't call me Winkie any more. I'm Percival Will'am Will'ams."

And in this manner did Wee Willie Winkie enter into his manhood.

RUDYARD KIPLING.

NOTES

This story by Rudyard Kipling differs considerably from the stories that have gone before: the plot is simple; the setting, while very interesting, is secondary; the main interest lies in the drawing of the character of the little boy who is the hero. He is presented to us with all of Kipling's skill in painting manly and attractive characters engaged in performing manly deeds.

The setting is faraway India on the very borders of Afghanistan, in an army post. We get a glimpse of India and native character and customs, but only a glimpse, for Kipling wastes no words on the setting. The character of Wee Willie Winkie is well drawn: his sense of military discipline, his pride in his good-conduct badge, his prejudice against kissing as "unmanly," his sense of loyalty to his friend, his courage and presence of mind in the moment of peril — all go to make up one of the quaintest and most attractive child characters in English literature.

WORDS AND PHRASES

Waler: A fine breed of cavalry horse.

Pushto: An Indian dialect.

Jao: "Halt," in Pushto.

Sahib Bahadur: "Your Excellency." The term is used here in mockery.

THE RED-HEADED LEAGUE

I had called upon my friend, Mr. Sherlock Holmes, one day in the summer of last year, and found him in deep conversation with a very stout, florid-faced elderly gentleman, with fiery red hair. With an apology for my intrusion, I was about to withdraw, when Holmes pulled me abruptly into the room and closed the door behind me.

"You could not possibly have come at a better time, my dear Watson," he said, cordially.

"I was afraid that you were engaged."

"So I am. Very much so."

"Then I can wait in the next room."

"Not at all. This gentleman, Mr. Wilson, has been my partner and helper in many of my most successful cases, and I have no doubt that he will be of the utmost use to me in yours, also."

The stout gentleman half rose from his chair and gave a bob of greeting, with a quick little questioning glance from his small, fat-encircled eyes.

"Try the settee," said Holmes, relapsing into his arm-chair, and putting his finger-tips together, as was his custom when in judicial moods. "I know, my dear Watson, that you share my love of all that is 'bizarre and outside the conventions and humdrum routine of everyday life. You have shown your relish for it by the enthusiasm which has prompted you to chronicle, and, if you

will excuse my saying so, somewhat to embellish so many of my own little adventures."

"Your cases have indeed been of the greatest interest to me," I observed.

"You will remember that I remarked the other day, just before we went into the very simple problem presented by Miss Mary Sutherland, that for strange effects and extraordinary combinations we must go to life itself, which is always far more daring than any effort of the imagination."

"A proposition which I took the liberty of doubting."

"You did, doctor, but none the less you must come round to my view, for otherwise I shall keep on piling fact upon fact on you, until your reason breaks down under them and acknowledges me to be right. Now, Mr. Jabez Wilson here has been good enough to call upon me this morning, and to begin a narrative which promises to be one of the most singular which I have listened to for some time. You have heard me remark that the strangest and most unique things are very often connected not with the larger but with the smaller crimes, and occasionally occur where there is room for doubt whether any positive crime has been committed. As far as I have heard, it is impossible for me to say whether the present case is an instance of crime or not, but the course of events is certainly among the most singular that I have ever listened to. Perhaps, Mr. Wilson, you would have the kindness to recommence your story."

The portly client puffed out his chest with an appearance of some little pride, and pulled a dirty and wrinkled newspaper from the inside pocket of his greatcoat. As he glanced down the advertisement column, with his head thrust forward and the paper flattened out upon his knee, I took a good look at the man, and endeavored, after the fashion of my companion, to read the indications which might be presented by his dress or appearance.

I did not gain very much, however, by my inspection. Our visitor bore every mark of being an average commonplace British tradesman, 'obese, pompous, and slow. He wore rather baggy gray shepherd's-check trousers, a not over-clean black frock-coat, unbuttoned in front, and a drab waistcoat with a heavy brassy chain, and a square pierced bit of metal dangling down as an ornament. A frayed top hat and a faded brown overcoat with a wrinkled velvet collar lay upon a chair beside him. Altogether, look as I would, there was nothing remarkable about the man save his blazing red head and the expression of extreme chagrin and discontent upon his features.

Sherlock Holmes' quick eye took in my occupation, and he shook his head with a smile as he noticed my questioning glances. "Beyond the obvious facts that he has at some time done manual labor, that he takes snuff, that he is a Freemason, that he has been in China, and that he has done a considerable amount of writing lately, I can deduce nothing."

Mr. Jabez Wilson started up in his chair, with his

forefinger upon the paper, but his eyes upon my companion.

"How, in the name of good fortune, did you know all that, Mr. Holmes?" he asked. "How did you know, for example, that I did manual labor? It's as true as gospel, for I began as a ship's carpenter."

"Your hands, my dear sir. Your right hand is quite a size larger than your left. You have worked with it and the muscles are more developed."

"Well, the snuff, then, and the Freemasonry?"

"I won't insult your intelligence by telling you how I read that, especially as, rather against the strict rules of your order, you use an arc and compass breastpin."

"Ah, of course, I forgot that. But the writing?"

"What else can be indicated by that right cuff so very shiny for five inches, and the left one with the smooth patch near the elbow where you rest it upon the desk?"

"Well, but China?"

"The fish which you have tattooed immediately above your wrist could only have been done in China. I have made a small study of tattoo marks, and have even contributed to the literature of the subject. That trick of staining the fishes' scales a delicate pink tint is quite peculiar to China. When, in addition, I see a Chinese coin hanging from your watch-chain, the matter becomes even more simple."

Mr. Jabez Wilson laughed heavily. "Well, I never!" said he, handing me the paper. "I thought at first that

you had done something clever, but I see that there was nothing in it after all."

I took the paper from him and read as follows:

"TO THE RED-HEADED LEAGUE: On account of the bequest of the late Ezekiah Hopkins, of Lebanon, Pa., U. S. A., there is now another vacancy open which entitles a member of the League to a salary of four pounds a week for purely nominal services. All red-headed men who are sound in body and mind and above the age of twenty-one years are eligible. Apply in person on Monday, at eleven o'clock, to Duncan Ross, at the offices of the League, 7 Pope's Court, Fleet Street."

"What on earth does this mean?" I ejaculated, after I had twice read over the extraordinary announcement.

Holmes chuckled and wriggled in his chair, as was his habit when in high spirits. "It is a little off the beaten track, isn't it?" said he. "And now, Mr. Wilson, tell us all about yourself, your household, and the effect which this advertisement had upon your fortunes. You will first make a note, doctor, of the paper and the date."

"It is *The Morning Chronicle* of April 27, 1890. Just two months ago."

"Very good. Now, Mr. Wilson."

"Well, it is just as I have been telling you, Mr. Sherlock Holmes," said Jabez Wilson, mopping his forehead. "I have a small pawnbroker's business at Coburg Square, near the City. It's not a very large affair, and of late

years it has not done more than just give me a living. I used to be able to keep two assistants, but now I only keep one; and I would have a job to pay him but that he is willing to come for half wages, so as to learn the business."

"What is the name of this obliging youth?" asked Sherlock Holmes.

"His name is Vincent Spaulding, and he's not such a youth either. It's hard to say his age. I should not wish a smarter assistant, Mr. Holmes; and I know very well that he could better himself, and earn twice what I am able to give him. But, after all, if he is satisfied, why should I put ideas in his head?"

"Why, indeed? You seem most fortunate in having an employee who comes under the full market price. It is not a common experience among employers in this age. I don't know that your assistant is not as remarkable as your advertisement."

"Oh, he has his faults, too," said Mr. Wilson. "Never was such a fellow for photography. Snapping away with a camera when he ought to be improving his mind, and then diving down into the cellar like a rabbit into its hole to develop his pictures. That is his main fault; but, on the whole, he's a good worker. There's no vice in him."

"He is still with you, I presume?"

"Yes, sir. He and a girl of fourteen, who does a bit of simple cooking, and keeps the place clean — that's all

I have in the house, for I am a widower, and never had any family. We live very quietly, sir, the three of us; and we keep a roof over our heads, and pay our debts, if we do nothing more.

"The first thing that put us out was that advertisement. Spaulding came down into the office just this day eight weeks, with this very paper in his hand, and he says:

" 'I wish to the Lord, Mr. Wilson, that I was a red-headed man.'

" 'Why that?' I asked.

" 'Why,' says he, 'here's another vacancy in the League of the Red-headed Men. It's worth a little fortune to any man who gets it, and I understand that there are more vacancies than there are men, so that the trustees are at their wits' end what to do with the money. If my hair would only change color, here's a nice little berth all ready for me to step into.'

" 'Why, what is it, then?' I asked. You see, Mr. Holmes, I am a very stay-at-home man, and, as my business came to me instead of my having to go to it, I was often weeks on end without putting my foot over the door-mat. In that way I didn't know much of what was going on outside, and I was always glad of a bit of news.

" 'Have you never heard of the League of the Red-headed Men?' he asked, with his eyes open.

" 'Never.'

" 'Why, I wonder at that, for you are eligible yourself for one of the vacancies.'

“ ‘And what are they worth?’ I asked.

“ ‘Oh, merely a couple of hundred a year, but the work is slight and it need not interfere very much with one’s other occupations.’

“ ‘Well, you can easily think that that made me raise my ears, for the business has not been over good for some years, and an extra couple of hundred would have been very handy.

“ ‘Tell me all about it,’ said I.

“ ‘Well,’ said he, showing me the advertisement, ‘you can see for yourself that the League has a vacancy, and there is the address where you should apply for particulars. As far as I can make out, the League was founded by an American millionaire, Ezekiah Hopkins, who was very peculiar in his ways. He was himself red-headed, and he had a great sympathy for all red-headed men; so, when he died, it was found that he had left his enormous fortune in the hands of trustees, with instructions to apply the interest to the providing of easy berths to men whose hair is of that color.’

“ ‘But,’ said I, ‘there would be millions of red-headed men who would apply.’

“ ‘Not so many as you might think,’ he answered. ‘You see it is really confined to Londoners, and to grown men. This American had started from London when he was young, and he wanted to do the old town a good turn. Then, again, I have heard it is no use to apply if your hair is light red, or dark red, or anything but real,

bright, blazing, fiery red. Now, if you cared to apply, Mr. Wilson, you would just walk in; but perhaps it would hardly be worth your while to put yourself out of the way for the sake of a few hundred pounds.'

"Now it is a fact, gentlemen, as you may see for yourselves, that my hair is of a very full and rich tint, so that it seemed to me that, if there was to be any competition in the matter, I stood as good a chance as any man. Vincent Spaulding seemed to know so much about it that I thought he might prove useful, so I just ordered him to put up the shutters for the day, and to come right away with me. He was very willing to have a holiday, so we shut the business up and started off for the address that was given us in the advertisement.

"I never hope to see such a sight as that again, Mr. Holmes. From north, south, east, and west every man who had a shade of red in his hair had tramped into the City to answer the advertisement. I should not have thought there were so many in the whole country as were brought together by that single advertisement. Every shade of color they were — straw, lemon, orange, brick, Irish-setter, liver, clay; but, as Spaulding said, there were not many who had the real vivid, flame-colored tint. When I saw how many were waiting, I would have given it up in despair; but Spaulding would not hear of it. How he did it I could not imagine, but he pushed and pulled and butted until he got me through the crowd and right up to the steps which led to the office. We wedged

in as well as we could, and soon found ourselves in the office."

"Your experience has been a most entertaining one," remarked Holmes, as his client paused and refreshed his memory with a huge pinch of snuff. "Pray continue your very interesting statement."

"There was nothing in the office but a couple of wooden chairs and a deal table, behind which sat a small man, with a head that was even redder than mine. He said a few words to each candidate as he came up, and then he always managed to find some fault in them which would disqualify them. Getting a vacancy did not seem to be such a very easy matter after all. However, when our turn came, the little man was much more favorable to me than to any of the others, and he closed the door as we entered, so that he might have a private word with us.

"‘This is Mr. Jabez Wilson,’ said my assistant, ‘and he is willing to fill a vacancy in the League.’

"‘And he is admirably suited for it,’ the other answered. ‘He has every requirement. I cannot recall when I have seen anything so fine.’ He took a step backward, cocked his head on one side, and gazed at my hair until I felt quite bashful. Then suddenly he plunged forward, wrung my hand, and congratulated me warmly on my success.

"‘It would be injustice to hesitate,’ said he. ‘You will, however, I am sure, excuse me for taking an obvious precaution.’ With that he seized my hair in both his

hands and tugged until I yelled with the pain. 'There is water in your eyes,' said he, as he released me. 'I perceive that all is as it should be. But we have to be careful, for we have twice been deceived by wigs and once by paint.' He stepped over to the window and shouted through it at the top of his voice that the vacancy was filled. A groan of disappointment came up from below, and the folk all trooped away in different directions, until there was not a red head to be seen except my own and that of the manager.

" 'My name,' said he, 'is Mr. Duncan Ross, and I am myself one of the pensioners upon the fund left by our noble benefactor. When shall you be able to enter upon your new duties?'

" 'Well, it is a little awkward, for I have a business already,' said I.

" 'Oh, never mind about that, Mr. Wilson!' said Vincent Spaulding. 'I shall be able to look after that.'

" 'What would be the hours?' I asked.

" 'Ten to two.'

" Now a pawnbroker's business is mostly done of an evening, Mr. Holmes, especially Thursday and Friday evenings, which is just before pay-day; so it would suit me very well to earn a little in the mornings. Besides, I knew that my assistant was a good man, and that he would see to anything that turned up.

" 'That would suit me very well,' said I. 'And the pay?'

“ ‘Is four pounds a week,’ he answered.

“ ‘And the work?’

“ ‘Is purely nominal.’

“ ‘What do you call purely nominal?’

“ ‘Well, you have to be in the office, or at least in the building, the whole time. If you leave, you forfeit your whole position forever. The will is very clear upon that point. You don’t comply with the conditions if you budge from the office during that time.’

“ ‘It’s only four hours a day, and I should not think of leaving,’ said I.

“ ‘No excuse will avail,’ said Mr. Duncan Ross, ‘neither sickness, nor business, nor anything else. There you must stay, or you lose your billet.’

“ ‘And the work?’

“ ‘Is to copy out the *Encyclopædia Britannica*. There is the first volume of it in that press. You must find your own ink, pens, and blotting-paper, but we provide this table and chair. Will you be ready to-morrow?’

“ ‘Certainly,’ I answered.

“ ‘Then, good-by, Mr. Jabez Wilson, and let me congratulate you once more on the important position which you have been fortunate enough to gain.’ He bowed me out of the room, and I went home with my assistant, hardly knowing what to say or do, I was so pleased at my own good fortune.

“ ‘Well, I thought over the matter all day, and by evening I was in low spirits again; for I had quite persuaded

myself that the whole affair must be some great hoax or fraud, though what its object might be I could not imagine. It seemed altogether past belief that any one could make such a will, or that they would pay such a sum for doing anything so simple as copying out the *Encyclopædia Britannica*. Vincent Spaulding did what he could to cheer me up, but by bed-time I had reasoned myself out of the whole thing. However, in the morning I determined to have a look at it anyhow, so I bought a penny bottle of ink, and with a quill pen and seven sheets of foolscap paper I started off for Pope's Court.

"Well, to my surprise and delight everything was as right as possible. The table was set out ready for me, and Mr. Duncan Ross was there to see that I got fairly to work. He started me off upon the letter A and then left me; but he would drop in from time to time to see that all was right with me. At two o'clock he bade me good-day, complimented me upon the amount that I had written, and locked the door of the office after me.

"This went on day after day, Mr. Holmes, and on Saturday the manager came in and planked down four golden sovereigns for my week's work. It was the same next week, and the same the week after. Every morning I was there at ten, and every afternoon I left at two. By degrees Mr. Duncan Ross took to coming in only once of a morning, and then, after a time, he did not come in at all. Still, of course, I never dared leave the room for an instant, for I was not sure when he might come, and the

billet was such a good one, and suited me so well, that I would not risk the loss of it.

"Eight weeks passed away like this, and I had written about Abbots, and Archery, and Armor, and Architecture, and Attica, and hoped with diligence that I might get on to the B's before very long. It cost me something in foolscap, and I had pretty nearly filled a shelf with my writings. And then suddenly the whole business came to an end."

"To an end?"

"Yes, sir. And no later than this morning. I went to my work as usual at ten o'clock, but the door was shut and locked, with a little square of cardboard hammered on the middle of the panel with a tack. Here it is, and you may read for yourself."

He held up a piece of white cardboard, about the size of a sheet of note-paper. It read in this fashion:

"THE RED-HEADED LEAGUE IS DISSOLVED.
July 9, 1890."

Sherlock Holmes and I surveyed this curt announcement and the rueful face behind it, until the comical side of the affair so completely overtopped every consideration that we both burst out into a roar of laughter.

"I cannot see that there is anything very funny," cried our client, flushing up to the roots of his flaming head. "If you can do nothing better than laugh at me, I can go elsewhere."

"No, no," cried Holmes, shoving him back into the chair from which he had half risen. "I really wouldn't miss your case for the world. It is most refreshingly unusual. But there is, if you will excuse my saying so, something just a little funny about it. Pray what steps did you take when you found the card upon the door?"

"I was staggered, sir; I did not know what to do. I called at the offices round, but none of them seemed to know anything about it. Finally, I went to the landlord, who is an accountant living on the ground floor, and I asked him if he could tell me what had become of the Red-headed League. He said that he had never heard of any such body. Then I asked him who Mr. Duncan Ross was. He answered that the name was new to him.

" 'Well,' said I, 'the gentleman at No. 4.'

" 'What, the red-headed man?'

" 'Yes.'

" 'Oh,' said he, 'his name is William Morris. He is a solicitor, and was using my room as a temporary convenience until his new premises were ready. He moved out yesterday.'

" 'Where could I find him?'

" 'Oh, at his new offices. He did tell me the address. Yes, 17 King Edward Street, near St. Paul's.'

"I started off, Mr. Holmes, but when I got to that address it was a manufactory of artificial knee-caps, and no one in it had ever heard of either Mr. William Morris, or Mr. Duncan Ross."

"And what did you do then?" asked Holmes.

"I went home to Saxe-Coburg Square, and I took the advice of my assistant. But he could not help me in any way. He could only say that if I waited I should hear by post. But that was not quite good enough, Mr. Holmes. I did not wish to lose such a place without a struggle, and, as I had heard that you were good enough to give advice to poor folk who were in need of it, I came right away to you."

"And you did very wisely," said Holmes. "Your case is an exceedingly remarkable one, and I shall be happy to look into it. From what you have told me I think that it is possible that graver issues hang from it than might at first sight appear."

"Grave enough!" said Mr. Jabez Wilson. "Why, I have lost four pound a week."

"As far as you are personally concerned," remarked Holmes, "I do not see that you have any grievance against this extraordinary league. On the contrary, you are, as I understand, richer by some thirty pounds, to say nothing of the minute knowledge which you have gained on every subject which comes under the letter A. You have lost nothing by them."

"No, sir. But I want to find out about them, and who they are, and what their object was in playing this prank — if it was a prank — upon me. It was a pretty expensive joke, for it cost them two-and-thirty pounds."

"We shall endeavor to clear up these points for you."

And, first, one or two questions, Mr. Wilson. This assistant of yours who first called your attention to the advertisement — how long had he been with you? ”

“ About a month then.”

“ How did he come? ”

“ In answer to an advertisement.”

“ Was he the only applicant? ”

“ No, I had a dozen.”

“ Why did you pick him? ”

“ Because he was handy and would come cheap.”

“ At half wages, in fact? ”

“ Yes.”

“ What is he like, this Vincent Spaulding? ”

“ Small, stout-built, very quick in his ways, no hair on his face, though he’s not short of thirty. Has a white splash of acid upon his forehead.”

Holmes sat up in his chair in considerable excitement.

“ I thought as much,” said he. “ Have you ever observed that his ears are pierced for earrings? ”

“ Yes, sir. He told me that a gypsy had done it for him when he was a lad.”

“ Hum! ” said Holmes, sinking back in deep thought.

“ He is still with you? ”

“ Oh, yes, sir; I have only just left him.”

“ And has your business been attended to in your absence? ”

“ Nothing to complain of, sir. There’s never very much to do of a morning.”

“That will do, Mr. Wilson. I shall be happy to give you an opinion upon the subject in the course of a day or two. To-day is Saturday, and I hope that by Monday we may come to a conclusion.

“Well, Watson,” said Holmes, when our visitor had left us, “what do you make of it all?”

“I make nothing of it,” I answered, frankly. “It is a most mysterious business.”

“As a rule,” said Holmes, “the more bizarre a thing is the less mysterious it proves to be. It is your commonplace, featureless crimes which are really puzzling, just as a commonplace face is the most difficult to identify. But I must be prompt over this matter.”

“What are you going to do, then?” I asked.

“To smoke,” he answered. “It is quite a three-pipe problem, and I beg that you won’t speak to me for fifty minutes.” He curled himself up in his chair, with his thin knees drawn up to his hawk-like nose, and there he sat with his eyes closed and his black clay pipe thrusting out like the bill of some strange bird. I had come to the conclusion that he had dropped asleep, and indeed was nodding myself, when he suddenly sprang out of his chair with the gesture of a man who has made up his mind, and put his pipe down upon the mantelpiece.

“Sarasate plays at St. James’s Hall this afternoon,” he remarked. “What do you think, Watson? Could your patients spare you for a few hours?”

“I have nothing to do to-day.”

"Then put on your hat and come. I am going through the City first, and we can have some lunch on the way."

We traveled by the Underground as far as Aldersgate; and a short walk took us to Saxe-Coburg Square, the scene of the singular story which we had listened to in the morning. It was a poky, little, shabby-genteel place, four lines of dingy, two-storied brick houses looking out into a small, railed-in inclosure, where a lawn of weedy grass and a few clumps of faded laurel bushes made a hard fight against a smoke-laden and uncongenial atmosphere. Three gilt balls and a brown board with JABEZ WILSON in white letters, upon a corner house, announced the place where our red-headed client carried on his business. Sherlock Holmes stopped in front of it with his head on one side, and looked it all over, with his eyes shining brightly between puckered lids. Then he walked slowly up the street and then down again to the corner, still looking keenly at the houses. Finally he returned to the pawnbroker's and, having thumped vigorously upon the pavement with his stick two or three times, he went up to the door and knocked. It was instantly opened by a bright-looking, clean-shaven young fellow, who asked him to step in.

"Thank you," said Holmes, "I only wished to ask you how you would go from here to the Strand."

"Third right, fourth left," answered the assistant, promptly, closing the door.

"Smart fellow, that," observed Holmes, as we walked

away. "He is, in my judgment, the fourth smartest man in London, and for daring I am not sure that he has not a claim to be third. I know something of him."

"Evidently," said I, "Mr. Wilson's assistant counts for a good deal in this mystery of the Red-headed League. I am sure that you inquired your way merely in order that you might see him."

"Not him."

"What then?"

"The knees of his trousers."

"And what did you see?"

"What I expected to see."

"Why did you beat the pavement?"

"My dear doctor, this is a time for observation, not for talk. We are spies in an enemy's country. We know something of Saxe-Coburg Square. Let us now explore the parts which lie behind it."

The road in which we found ourselves as we turned round the corner from the retired Saxe-Coburg Square presented as great a contrast to it as the front of a picture does to the back. It was one of the main arteries which convey the traffic of the City to the north and west. The roadway was blocked with the immense stream of commerce flowing in a double tide inward and outward, while the footpaths were black with the hurrying swarm of pedestrians. It was difficult to realize, as we looked at the line of fine shops and stately business premises, that they really abutted on the other side upon the faded and

stagnant square, which we had quitted a moment before.

"Let me see," said Holmes, standing at the corner and glancing along the line; "I should like just to remember the order of the houses here. It is a hobby of mine to have an exact knowledge of London. There is Mortimer's, the tobacconist; the little newspaper shop, the Coburg branch of the City and Suburban Bank, the Vegetarian Restaurant, and McFarlane's carriage-building depot. That carries us right on to the other block. And now, doctor, we've done our work, so it's time we had some play. A sandwich and a cup of coffee, and then off to violin-land, where all is sweetness, and there are no red-headed clients to vex us with their conundrums."

My friend was an enthusiastic musician, being himself not only a very capable performer, but a composer of no ordinary merit. All the afternoon he sat in the stalls wrapped in the most perfect happiness, gently waving his long thin fingers in time to the music, while his gently smiling face and his languid, dreamy eyes were as unlike those of Holmes the sleuth-hound, Holmes the relentless, keen-witted, ready-handed criminal agent, as it was possible to conceive. In his singular character the dual nature alternately asserted itself, and his extreme exactness and astuteness represented, as I have often thought, the reaction against the poetic and contemplative mood which occasionally predominated in him.

"You want to go home, no doubt, doctor," he remarked, as we emerged.

“ Yes, it would be as well,” I answered.

“ And I have some business to do which will take some hours. This business at Coburg Square is serious.”

“ Why serious? ”

“ A considerable crime is in contemplation. I have every reason to believe that we shall be in time to stop it. But to-day being Saturday rather complicates matters. I shall want your help to-night.”

“ At what time? ”

“ Ten will be early enough.”

“ I shall be at Baker Street at ten.”

“ Very well. And, I say, doctor! there may be some little danger, so kindly put your army revolver in your pocket.” He waved his hand, turned on his heel, and disappeared in an instant among the crowd.

I trust that I am not more dense than my neighbors, but I was always oppressed with a sense of my own stupidity in my dealings with Sherlock Holmes. Here I had heard what he had heard, I had seen what he had seen, and yet from his words it was evident that he saw clearly not only what had happened, but what was about to happen, while to me the whole business was still confused and grotesque. What was this nocturnal expedition, and why should I go armed? Where were we going, and what were we to do? I had the hint from Holmes that this smooth-faced pawnbroker's assistant was a formidable man — a man who might play a deep game. I tried to puzzle it out, but gave it up in despair and set the

matter aside until night should bring an explanation.

It was a quarter-past nine when I started from home and made my way across the Park, and so through Oxford Street to Baker Street. Two hansoms were standing at the door, and, as I entered the passage, I heard the sound of voices from above. On entering his room, I found Holmes in animated conversation with two men, one of whom I recognized as Peter Jones, the official police agent; while the other was a long, thin, sad-faced man, with a very shiny hat and oppressively respectable frock-coat.

“Ha! our party is complete,” said Holmes, buttoning up his pea-jacket, and taking his heavy hunting crop from the rack. “Watson, I think you know Mr. Jones, of Scotland Yard? Let me introduce you to Mr. Merryweather, who is to be our companion in to-night’s adventure.”

“We’re hunting in couples again, doctor, you see,” said Jones, in his ‘consequential way. “Our friend here is a wonderful man for starting a chase. All he wants is an old dog to help him do the running down.”

“I hope a wild goose may not prove to be the end of our chase,” observed Mr. Merryweather, gloomily.

“Not likely; we know the man and there’s nothing he won’t try. John Clay, the murderer, thief, smasher, and forger. He’s a young man, Mr. Merryweather, but he is at the head of his profession, and I would rather have my handcuffs on him than on any criminal in London. He’s

a remarkable man, is young John Clay. His grandfather was a duke, and he himself has been to Eton and Oxford. His brain is as cunning as his fingers, and though we meet signs of him at every turn, we never know where to find the man himself. He'll crack a safe in Scotland one week, and be raising money to build an orphanage in Cornwall the next. I've been on his track for years, and have never set eyes on him yet."

"I hope that I may have the pleasure of introducing you to-night," said Holmes. "I've had one or two little turns also with Mr. John Clay, and I agree with you that he is at the head of his profession. It is past ten, however, and time that we started. If you two will take the first hansom, Watson and I will follow in the second."

Sherlock Holmes was not very communicative during the long drive, and lay back in the cab humming the tunes which he had heard in the afternoon. We rattled through an endless labyrinth of gas-lit streets until we emerged into Farringdon Street.

"We are close there now," my friend remarked. "This fellow Merryweather is a bank director and personally interested in the matter. I thought it as well to have Jones with us also. He is as brave as a bulldog, and as tenacious as a lobster if he gets his claws upon any one. Here we are, and they are waiting for us."

We had reached the same crowded thoroughfare in which we had found ourselves in the morning. Our cabs were dismissed, and following the guidance of Mr. Mer-

ryweather, we passed down a narrow passage and through a side door which he opened for us. Within there was a small corridor, which ended in a very massive iron gate. This, also was opened and led down a flight of winding stone steps, which terminated at another formidable gate. Mr. Merryweather stopped to light a lantern, and then conducted us down a dark, earth-smelling passage, and so, after opening a third door, into a huge vault or cellar, which was piled all round with crates and massive boxes.

“You are not very vulnerable from above,” Holmes remarked, as he held up the lantern and gazed about him.

“Nor from below,” said Mr. Merryweather, striking his stick upon the flags which lined the floor. “Why, dear me, it sounds quite hollow!” he remarked, looking up in surprise.

“I must really ask you to be a little more quiet,” said Holmes, severely. “You have already imperiled the whole success of our expedition. Might I beg that you would have the goodness to sit down upon one of those boxes, and not to interfere?”

The solemn Mr. Merryweather perched himself upon a crate, with a very injured expression on his face, while Holmes fell upon his knees on the floor, and, with the lantern and a magnifying lens, began to examine minutely the cracks between the stones. A few seconds sufficed to satisfy him, for he sprang to his feet again and put his glass in his pocket.

“We have at least an hour before us,” he remarked,

“for they can hardly take any steps until the good pawnbroker is safely in bed. Then they will not lose a minute, for the sooner they do their work the longer time they will have for their escape. We are at present, doctor — as no doubt you have divined — in the cellar of the City branch of one of the principal London banks. Mr. Merryweather is the chairman of directors, and he will explain to you that there are reasons why the more daring criminals of London should take a considerable interest in this cellar at present.”

“It is our French gold,” whispered the director. “We have had several warnings that an attempt might be made upon it.”

“Your French gold?”

“Yes. We had occasion to strengthen our resources and borrowed, for that purpose, thirty thousand napoleons from the Bank of France. The crate upon which I sit contains two thousand napoleons packed between layers of lead foil. Our reserve of bullion is much larger at present than is usually kept in a single branch office, and the directors have had misgivings upon the subject.”

“Which were very well justified,” observed Holmes. “And now it is time that we arranged our little plans. I expect that within an hour matters will come to a head. In the meantime, Mr. Merryweather, we must put the screen over that dark lantern.”

“And sit in the dark?”

“I am afraid so. I see that the enemy’s preparations

have gone so far that we cannot risk the presence of a *light*. And, first of all, we must choose our positions. These are daring men, and, though we shall take them at a disadvantage, they may do us some harm, unless we are careful. I shall stand behind this crate, and do you conceal yourselves behind those. Then, when I flash a light upon them, close in swiftly. If they fire, Watson, have no compunction about shooting them down."

I placed my revolver, cocked, upon the top of the wooden case behind which I crouched. Holmes shot the slide across the front of his lantern, and left us in pitch darkness—such an absolute darkness as I have never before experienced. The smell of hot metal remained to assure us that the light was still there, ready to flash out at a moment's notice. To me, with my nerves worked up to a pitch of expectancy, there was something depressing and subduing in the sudden gloom, and in the cold, dank air of the vault.

"They have but one retreat," whispered Holmes. "That is back through the house into Saxe-Coburg Square. I hope that you have done what I asked you, Jones?"

"I have an inspector and two officers waiting at the front door."

"Then we have stopped all the holes. And now we must be silent and wait."

What a time it seemed! From comparing notes afterward, it was but an hour and a quarter, yet it appeared

to me that the night must have almost gone and the dawn be breaking above us. My limbs were weary and stiff, for I feared to change my position, yet my nerves were worked up to the highest pitch of tension, and my hearing was so acute that I could not only hear the gentle *breathing of my companions*, but I could distinguish the deeper, heavier inbreath of the bulky Jones from the thin, sighing note of the bank director. From my position I could look over the case in the direction of the floor. Suddenly my eyes caught the glint of a light.

At first it was but a lurid spark upon the stone pavement. Then it lengthened out until it became a yellow line, and then, without any warning or sound, a gash seemed to open and a hand appeared, — a white, almost womanly hand, which felt about in the center of the little area of light. For a minute or more the hand, with its writhing fingers, protruded out of the floor. Then it was withdrawn as suddenly as it appeared, and all was dark again save the single lurid spark which marked a chink between the stones.

Its disappearance, however, was but momentary. With a rending, tearing sound, one of the broad white stones turned over upon its side, and left a square, gaping hole, through which streamed the light of a lantern. Over the edge there peeped a clean-cut, boyish face, which looked keenly about; and then, with a hand on either side of the aperture, the man drew himself shoulder-high and waist-high, until one knee rested upon the edge. In

another instant he stood at the side of the hole, and was hauling after him a companion, lithe and small like himself, with a pale face and a shock of very red hair.

"It's all clear," he whispered. "Have you the chisel and the bags? Hello! Jump, Archie, jump, and I'll swing for it!"

Sherlock Holmes had sprung out and seized the intruder by the collar. The other dived down the hole, and I heard the sound of rending cloth as Jones clutched at his skirts. The light flashed upon the barrel of a revolver, but Holmes's hunting crop came down on the man's wrist, and the pistol clinked upon the stone floor.

"It's no use, John Clay," said Holmes, blandly; "you have no chance at all."

"So I see," the other answered, with the utmost coolness. "I fancy that my partner is all right, though I see you have got his coat-tails."

"There are three men waiting for him at the door," said Holmes.

"Oh, indeed. You seem to have done the thing very completely. I must compliment you."

"And I you," Holmes answered. "Your red-headed idea was very new and effective."

"You'll see your friend again presently," said Jones. "He's quicker at climbing down holes than I am. Just hold out while I fix the handcuffs."

"I beg that you will not touch me with your filthy hands," remarked our prisoner, as the handcuffs clattered



SHERLOCK HOLMES SEIZED THE INTRUDER

upon his wrists. "You may not be aware that I have noble blood in my veins. Have the goodness, also,* when you address me, always to say 'sir' and 'please.'"

"All right," said Jones, with a stare and a snigger. "Well, would you please, sir, march upstairs where we can get a cab to carry your highness to the police station?"

"That is better," said John Clay, serenely. He made a sweeping bow to the three of us, and walked quietly off in the custody of the detective.

"Really, Mr. Holmes," said Mr. Merryweather, as we followed them from the cellar, "I do not know how the bank can thank you or repay you. There is no doubt that you have detected and defeated in the most complete manner one of the most determined attempts at bank robbery that has ever come within my experience."

"I have had one or two little scores of my own to settle with Mr. John Clay," said Holmes. "I have been at some small expense over this matter, which I shall expect the bank to refund, but beyond that I am amply repaid by having had an experience which is in many ways unique, and by hearing the very remarkable narrative of the Red-headed League."

"You see, Watson," he explained, in the early hours of the morning, as we sat together in Baker Street, "it was perfectly obvious from the first that the only possible object of this rather fantastic business of the advertisement of the League, and the copying of the *Encyclo-*

pædia, must be to get this not over-bright pawnbroker out of the way for a number of hours every day. It was a curious way of managing it, but really it would be difficult to suggest a better. The method was no doubt suggested to Clay's ingenious mind by the color of his accomplice's hair. The four pounds a week was a lure which must draw him, and what was it to them, who were playing for thousands? They put in the advertisement, one rogue has the temporary office, the other rogue incites the man to apply for it, and together they manage to secure his absence every morning in the week. From the time that I heard of the assistant having come for half wages, it was obvious to me that he had some strong motive for securing the situation."

"But how could you guess what the motive was?"

"Had there been women in the house, I should have suspected a love affair. That, however, was out of the question. The man's business was a small one, and there was nothing in his house which could account for such elaborate preparations, and such an expenditure as they were at. It must then be something out of the house. What could it be? I thought of the assistant's fondness for photography and his trick of vanishing into the cellar. The cellar! There was the end of this tangled clew. Then I made inquiries as to this mysterious assistant, and found that I had to deal with one of the coolest and most daring criminals in London. He was doing something in the cellar — something which took many hours a day for

months on end. Once more, what could it be? I could think of nothing save that he was running a tunnel to some other building.

"I had got so far when we went to visit the scene of action. I surprised you by beating upon the pavement with my stick. I was ascertaining whether the cellar stretched out in front or behind. It was not in front. Then I rang the bell, and, as I hoped, the assistant answered it. We have had some skirmishes, but we had never set eyes upon each other before. I hardly looked at his face. His knees were what I wished to see. You must yourself have remarked how worn, wrinkled, and stained they were; they spoke of those hours of burrowing. The only remaining point was what they were burrowing for. I walked round the corner, saw that the City and Suburban Bank abutted on our friend's premises, and felt that I had solved my problem. When you drove home after the concert I called upon Scotland Yard, and upon the chairman of the bank directors, with the result that you have seen."

"And how could you tell that they would make their attempt to-night?" I asked.

"Well, when they closed their League offices that was a sign that they cared no longer about Mr. Jabez Wilson's presence; in other words, that they had completed their tunnel. But it was essential that they should use it soon, as it might be discovered, or the bullion might be removed. Saturday would suit them better than any other day,

as it would give them two days for their escape. For all these reasons I expected them to come to-night."

"You reasoned it out beautifully," I exclaimed, in unfeigned admiration. "It is so long a chain, and yet every link rings true."

"It saved me from 'ennui,'" he answered, yawning. "Alas! I already feel it closing in upon me. My life is spent in one long effort to escape from the commonplaces of existence. These little problems help me to do so."

"And you are a benefactor of the race," said I. He shrugged his shoulders. "Well, perhaps, after all, it is of some little use," he remarked. "*L'homme c'est rien — l'œuvre c'est tout*, as Gustave Flaubert wrote to Georges Sand."

A. CONAN DOYLE.

NOTES

This story introduces Sherlock Holmes, the detective, one of the most famous characters in English literature. The idea of the character of Holmes was taken by the author from Poe's detective, Dupin, and enlarged on; Holmes's marvelous feats of reasoning from slight cues excite the reader's astonishment and admiration.

It will be noted that "The Red-Headed League" is the same kind of story as "The Gold Bug." In both cases there is a mystery which is solved by an acute reasoner, and the reader is then let into the secret of the method by which the conclusion was reached. This is the general form of the "mystery story."

The interest of "The Red-Headed League," while mainly in the plot, also concerns the character of Sherlock Holmes.

¹¹⁶ A. Conan Doyle has drawn his picture so fully, and has told us so much of his habits and his likes and dislikes, that he seems a real man to us, and we enjoy reading about him as well as about the feats he accomplishes. The setting of the story is unimportant; it is London, but it might just as well be any other large city.

At the very beginning, the reader should note the difference between Holmes's and Watson's viewpoints. It is the difference between a keen and highly-trained mind and an average one. The tale told by the pawnbroker seems beyond understanding to Dr. Watson, while its very strangeness appears to Holmes to offer a hope of the speedy solution of the mystery. Ordinary crimes, says the latter, are far harder to understand than unusual ones, which always leave some clue to the identity of the criminal.

Read carefully the passage where Holmes astonishes Jabez Wilson by telling all about him without ever having seen him before. This is one of Holmes's favorite tricks. Do you think that what he saw led properly to the conclusions he made?

Study Jabez Wilson's narrative and consider the questions asked by Holmes. Note that the detective's interest centers in the pawnbroker's assistant, Spaulding. What catches his attention is the fact that Spaulding is willing to work for half wages. Does Wilson's reason for this seem very plausible to you? Observe that Wilson next makes an important revelation about Spaulding's habits — one that has a direct bearing on the plot of the story. What is it? Would this point have seemed important to you? Was Spaulding's explanation of his visits to the cellar a plausible one?

Observe who informed Wilson of The Red-Headed League and urged him to apply for the vacancy. How did the pawnbroker secure the vacancy? How did the hours of work at the Red-Headed League suit Wilson's business habits? Would you have become suspicious as to the character of the League, if you had been set such a senseless task as the copying out of a whole

encyclopedia? Did Wilson suspect anything? Observe that Holmes requests Wilson to describe Spaulding, and identifies the man by asking one question — whether his ears have been pierced for earrings. This is one of the best points in the story. Holmes has become convinced from Wilson's tale that a crime will be attempted and runs over in his mind all the important criminals in London of whom he knows; he identifies the one he suspects by this peculiarity. Why was it such a good test? Do many men have their ears pierced for earrings? Holmes now wishes to learn what crime is to be attempted, for he already knows that the League is a mere excuse to get Wilson out of the way.

Note that when Holmes goes to Wilson's pawnshop to see Spaulding, Watson thinks that he does so to make sure of the criminal's identity. But Holmes knows well enough who the man is; what he seeks is to find out his employment. The author of the story, by calling attention to Spaulding's knees and also to Holmes's knocking on the pavement with his cane, gives the reader a hint as to the nature of the mystery. This hint is followed up by the statement that the pawnshop is immediately in the rear of a block of buildings which contains a bank. If the reader has carefully noted every point, he will now be in a position to make a shrewd guess as to the outcome.

When Holmes goes to the concert he has solved the mystery, and the first climax of the story has been reached. The main climax occurs a little later in the bank vaults, when the robbers appear.

Sherlock Holmes's explanation of the steps by which he worked out the mystery should be read with great care. It will be found that each point needed in the process has been given to the reader in the introductory narrative. Spaulding's, or Clay's, accomplice has red hair—hence the scheme of luring Wilson away from home by means of The Red-Headed League. The fact that Spaulding works for half wages sug-

gests that he has some unusual motive in wishing to be in Wilson's house. *The pawnbroker's means are too small to make robbing him a matter of any moment.* Thus it is that the possible explanations are rejected, until Holmes discovers the bank just in front of Wilson's shop. And when he learns that Spaulding has been digging in the cellar, the mystery is solved — the assistant is digging a tunnel to the bank. The cellar is the key to the problem.

The student should test Holmes's explanation by reading the story up to the capture of the robbers and writing an outline of it — then comparing it with the explanation. It is a good mental exercise.

WORDS AND PHRASES

Napoleon: A French coin worth about \$3.86.

L'homme c'est rien, etc.: The man is nothing, the work is all.

II. POETIC NARRATION

THE ROMANTIC BALLAD

Poetic narration, like prose, includes a number of forms, of which the most attractive to modern readers is the ballad. Ballads originally were folk-lore poems, which grew up in the long ago when there was little reading or writing and people repeated things by word of mouth. After a time ballads came to be regarded as too simple, but about a century and a half ago they were revived and once more came into popular favor. The chief difference between ballads and other forms of poetry lies in the greater simplicity of the ballad and the fact that it usually tells some stirring story.

The two ballads given are really ballads of charity, that is, they are stories on the virtue of unselfishness — they celebrate the love of one's fellow man, and of "all things both great and small." As they deal with unusual scenes and events, they may be called Romantic Ballads.

THE RIME OF THE ANCIENT MARINER

ARGUMENT. — How a ship, having passed the Line, was driven by storms to the cold country toward the south pole; and how from thence she made her course to the tropical latitude of the great Pacific Ocean; and of the strange things that befell; and in what manner the Ancient Mariner came back to his own country.

PART I

It is an ancient Mariner,

And he stoppeth one of three.

"By thy long gray beard and glittering eye,

Now wherefore stopp'st thou me?

An ancient
Mariner
meeteth three
Gallants bidden to a wedding-feast,
and detaineth one.

The Bridegroom's doors are open'd wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din."

He holds him with his skinny hand,
"There was a ship," quoth he.
"Hold off! unhand me, gray-beard 'loon!"
Eftsoons his hand dropt he.

The Wedding-Guest is spell-bound by the eye of the old sea-faring man, and constrained to hear his tale.
He holds him with his glittering eye —
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

"The ship was cheered, the harbor cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

The Mariner tells how the ship sailed southward with a good wind and fair weather, till it reached the line.

The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

Higher and higher every day,
Till over the mast at noon — ”
The Wedding-Guest here beat his breast
For he heard the loud ’bassoon.

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest heareth the bridal music; but the Mariner continueth his tale.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

“ And now the Storm-blast came, and he
Was tyrannous and strong:
He struck with his o’ertaking wings,
And chased us south along.

The ship driven by a storm toward the south pole.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men, nor beasts we ken —
The ice was all between.

The land of ice, and of fearful sounds where no living thing was to be seen.

The ice was here, the ice was there,
 The ice was all around:
 It crack'd and growl'd, and roar'd and howl'd,
 Like noises in a swound!

Till a great
 sea-bird
 called the
 Albatross
 came through
 the snow-fog
 and was
 received with
 great joy and
 hospitality

At length did cross an Albatross,
 Through the fog it came;
 As if it had been a Christian soul,
 We hail'd it in God's name.

It ate the food it ne'er had eat,
 And round and round it flew.
 The ice did split with a thunder-fit,
 The helmsman steer'd us through!

And lo! the
 Albatross
 proveth a bird
 of good omen
 and followeth
 the ship as it
 return'd
 northward
 through fog
 and floating
 ice

And a good south wind sprung up behind:
 The Albatross did follow,
 And every day, for food or play,
 Came to the mariner's hollo!

In mist or cloud, on mast or shroud,
 It perch'd for vespers nine;
 Whiles all the night, through fog and smoke,
 Glimmer'd the white moon-shine.

The ancient
 Mariner in-
 hospitably
 killeth the
 pious bird of
 good omen

"God save thee, ancient Mariner!
 From the fiends, that plague thee thus! —
 Why look'st thou so?" — "With my crossbow
 I shot the Albatross.

‘ PART II

The sun now rose upon the right:

Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.

And the good south wind still blew behind,
But no sweet bird did follow,
Not a day, for food or play,
Came to the mariner's hollo!

And I had done a hellish thing,
And it would work me woe:
For all averr'd, I had killed the bird
That made the breeze to blow.
‘Ah wretch!’ said they, ‘the bird to slay,
That made the breeze to blow!’

His shipmates
cry out
against the
ancient Mari-
ner for killing
the bird of
good luck

Not dim nor red, like God's own head,
The glorious sun uprist:
For all averr'd, I had kill'd the bird
That brought the fog and mist.
‘Twas night,’ said they, ‘such birds to slay,
That bring the fog and mist.’

But when the
fog cleared
off they
justify the
same and
thus make
themselves
accomplices
in the crime

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

The fair
breeze con-
tinues the
ship enters
the Pacific
Ocean, and
sails north-
ward, even till
it reaches the
Line

The ship has
been suddenly
becalmed.

Down dropt the breeze, the sails dropt down
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

All in a hot and copper sky,
The bloody Sun at noon,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

And the Albatross
begins to
be avenged.

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green and blue and white.

A spirit had
followed
them; one of
the invisible
inhabitants of
this planet,
neither de-
parted souls
nor angels.

And some in dreams assured were
Of the Spirit that plagued us so;
Nine fathoms deep he had follow'd us
From the land of mist and snow.

And every tongue, through utter drought,
Was wither'd at the root;
We could not speak, no more than if
We had been choked with soot.

Ah! well a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

They are very numerous, and there is no climate or element without one or more. The shipmates, in their sore distress, would fain throw the whole guilt on the ancient Mariner: in sign whereof they hang the dead sea-bird round his neck.

PART III

There pass'd a weary time. Each throat
Was parch'd, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky.

The ancient Mariner be- holdeth a sign in the element afar off.

At first it seem'd a little speck,
And then it seem'd a mist;
It moved and moved, and took at last
A certain shape, I wist.

A speck, a mist, a shape, I wist!
And still it near'd and near'd:
As if it dodged a water-sprite,
It plunged and tack'd and veer'd.

At its nearer
approach, it
seemeth him
to be a ship;
and at a dear
ransom he
freeth his
speech from
the bonds of
thirst.

With throats unslacked, with black lips baked
We could not laugh nor wail;
Through utter drougt all dumb we stood!
I bit my arm, I suck'd the blood,
And cried, ' A sail! a sail! '

And horror
follows. For
can it be a
ship that
comes on-
ward without
wind or tide?

' See! see! ' (I cried) ' she tacks no more!
Hither to work us weal;
Without a breeze, without a tide,
She steadies with upright keel! '

The western wave was all a-flame,
The day was well-nigh done!
Almost upon the western wave
Rested the broad bright Sun;
When that strange shape drove suddenly
Betwixt us and the Sun.

It seemeth
him but the
skeleton of a
ship.

And straight the Sun was fleck'd with bars,
(Heaven's Mother send us grace!)
As if through a durtgeon-grate he peer'd,
With broad and burning face.

Alas! (thought I, and my heart beat loud)
How fast she nears and nears!
Are those *her* sails that glance in the Sun,
Like restless gossameres?

Are those *her* ribs through which the Sun
Did peer, as through a grate?
And is that woman all her crew?
Is that a Death? and are there two?
Is Death that woman's mate?

And its ribs
are seen as
bars on the
face of the
setting Sun.

Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Nightmare Life-in-Death was she,
Who thicks man's blood with cold.

Like vessel,
like crew.

The naked hulk alongside came,
And the twain were casting dice;
'The game is done! I've won, I've won!'
Quoth she, and whistles thrice.

Death and
Life-in-
Death have
diced for the
ship's crew,
and she (the
latter) win-
neth the
ancient
Mariner.

The Sun's rim dips; the stars rush out:
At one stride comes the dark;
With far-heard whisper, o'er the sea,
Off shot the spectre-bark.

No twilight
within the
courts of the
Sun.

We listen'd and look'd sideways up!
Fear at my heart, as at a cup,
My life-blood seem'd to sip!
The stars were dim, and thick the night,
The steersman's face by his lamp gleam'd white;
From the sails the dew did drip —

At the rising
of the Moon.

Till clomb above the eastern bar
The hornèd Moon, with one bright star
Within the nether tip.

One after
another,

One after one, by the star-dogged Moon,
Too quick for groan or sigh,
Each turn'd his face with a ghastly pang,
And cursed me with his eye.

His shipmates
drop down
dead.

Four times fifty living men,
(And I heard nor sigh nor groan)
With heavy thump, a lifeless lump,
They dropp'd down one by one.

But Life-in-
Death begins
her work on
the ancient
Mariner.

The souls did from their bodies fly, —
They fled to bliss or woe!
And every soul, it pass'd me by,
Like the whizz of my crossbow! ”

PART IV

The Wedding-
Guest feareth
that a Spirit
is talking to
him;

“ I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribb'd sea sand.

But the
ancient Mari-
ner assureth
him of his
bodily life,
and pro-
ceedeth to
relate his
horrible
penance.

I fear thee and thy glittering eye,
And thy skinny hand, so brown.” —
“ Fear not, fear not, thou Wedding-Guest!
This body dropt not down.

Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony.

The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I.

He despiseth
the creatures
of the calm.

I closed my lids, and kept them close,
And the balls like pulses beat;
For the sky and the sea, and the sea and the sky
Lay like a load on my weary eye,
And the dead were at my feet.

An orphan's curse would drag to hell
A spirit from on high;
But oh! more horrible than that
Is a curse in a dead man's eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.

The moving Moon went up the sky,
And nowhere did abide:
Softly she was going up,
And a star or two beside —

In his loneli-
ness he yearn-
eth towards
the journey-
ing Moon,
and the stars
that still so-
journ, yet
still move
onward.

Her beams bemock'd the sultry main,
Like April hoar-frost spread;
But where the ship's huge shadow lay,
The charmèd water burnt alway
A still and awful red.

By the light
of the Moon
he beholdeth
God's crea-
tures of the
great calm.

Beyond the shadow of the ship,
I watch'd the water-snakes:
They moved in tracks of shining white,
And when they rear'd, the elfish light
Fell off in hoary flakes.

Within the shadow of the ship,
I watch'd their rich attire:
Blue, glossy green, and velvet black,
They coil'd and swam; and every track
Was a flash of golden fire.

Their beauty
and their
happiness.

O happy living things! no tongue
Their beauty might declare:
A spring of love gush'd from my heart,
And I bless'd them unaware:
Sure my kind saint took pity on me,
And I blessed them unaware.

He blesseth
them in his
heart.

The spell
begins to
break.

The selfsame moment I could pray;
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea.

PART V

Oh sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
She sent the gentle sleep from Heaven,
That slid into my soul.

The silly buckets on the deck,
That had so long remain'd,
I dreamt that they were fill'd with dew;
And when I awoke, it rain'd.

By the grace
of the holy
Mother, the
ancient Mari-
ner is re-
freshed with
rain.

My lips were wet, my throat was cold,
My garments all were dank;
Sure I had drunken in my dreams,
And still my body drank.

I moved, and could not feel my limbs:
I was so light — almost
I thought that I had died in sleep,
And was a blessed ghost.

And soon I heard a roaring wind:
It did not come anear;
But with its sound it shook the sails,
That were so thin and sere.

He heareth
sounds and
seeth strange
sights and
commotions
in the sky and
the element.

And the coming wind did roar more loud,
And the sails did sigh like sedge;
And the rain pour'd down from one black cloud;
And the Moon was at its edge.

The thick black cloud was cleft, and still
The Moon was at its side:
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

The bodies of
the ship's
crew are in-
spired, and
the ship
moves on;

The loud wind never reach'd the ship,
Yet now the ship moved on!
Beneath the lightning and the Moon
The dead men gave a groan.

They groan'd, they stirr'd, they all uprose,
Nor spake, nor moved their eyes;
It had been strange, even in a dream,
To have seen those dead men rise.

The helmsman steer'd, the ship moved on;
Yet never a breeze up blew;
The mariners all 'gan work the ropes,
Where they were wont to do;
They raised their limbs like lifeless tools —
We were a ghastly crew."

“ I fear thee, ancient Mariner! ”

“ Be calm, thou Wedding-Guest!

’Twas not those souls that fled in pain,

Which to their corse came again,

But a troop of spirits blest:

But not by
the souls of
the men nor
by demons of
earth or
middle air,
but by a
blessed troop
of angelic
spirits, sent
down by the
invocation of
the guardian
saint.

For when it dawn’d — they dropp’d their arms,

And cluster’d round the mast;

Sweet sounds rose slowly through their mouths,

And from their bodies pass’d.

Around, around, flew each sweet sound,

Then darted to the Sun;

Slowly the sounds came back again,

Now mix’d, now one by one.

Sometimes a-dropping from the sky

I heard the skylark sing;

Sometimes all little birds that are,

How they seem’d to fill the sea and air

With their sweet ’jargoning!

And now ’twas like all instruments,

Now like a lonely flute;

And now it is an angel’s song,

That makes the heavens be mute.

It ceased; yet still the sails made on
A pleasant noise till noon;
A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

Till noon we quietly sail'd on,
Yet never a breeze did breathe:
Slowly and smoothly went the ship,
Moved onward from beneath.

The lonesome
Spirit from
the south pole
carries on the
ship as far as
the Line, in
obedience to
the angelic
troop, but
still requireth
vengeance.

Under the keel nine fathom deep,
From the land of mist and snow,
The spirit slid: and it was he
That made the ship to go.
The sails at noon left off their tune,
And the ship stood still also.

The Sun, right up above the mast,
Had fixed her to the ocean:
But in a minute she 'gan stir,
With a short uneasy motion —
Backwards and forwards half her length
With a short uneasy motion.

Then like a pawing horse let go,
She made a sudden bound:

It flung the blood into my head,
And I fell down in a swoond.

How long in that same fit I lay,
I have not to declare;
But ere my living life return'd
I heard, and in my soul discern'd
Two voices in the air.

'Is it he?' quoth one, 'Is this the man?'
By him who died on cross,
With his cruel bow he laid full low
The harmless Albatross.

The Polar Spirit's fellow-demons, the invisible inhabitants of the element, take part in his wrong; and two of them relate, one to the other, that penance long and heavy for the ancient Mariner hath been accorded to the Polar Spirit, who returneth southward.

The spirit who bideth by himself
In the land of mist and snow,
He loved the bird that loved the man
Who shot him with his bow.'

The other was a softer voice,
As soft as honey-dew:
Quoth he, 'The man hath penance done,
And penance more will do.'

PART VI

I woke, and we were sailing on
As in a gentle weather;

The supernatural motion is retarded; the

Mariner
awakes and
his penance
begins anew.

'Twas night, calm night, the Moon was high,
The dead men stood together.

The curse is
finally expi-
ated.

And now this spell was snap'd: once more
I view'd the ocean green,
And look'd far forth, yet little saw
Of what had else been seen —

Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turn'd round, walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread.

But soon there breathed a wind on me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.

It raised my hair, it fann'd my cheek
Like a meadow-gale of spring —
It mingled strangely with my fears,
Yet it felt like a welcoming.

Swiftly, swiftly flew the ship,
Yet she sail'd softly too:
Sweetly, sweetly blew the breeze —
On me alone it blew.

Oh! dream of joy! is this indeed
The lighthouse top I see?
Is this the hill? is this the kirk?
Is this my own countree?

And the an-
cient Mariner
beholdeth his
native coun-
try.

We drifted o'er the harbor-bar,
And I with sobs did pray —
'O let me be awake, my God!
Or let me sleep alway.'

The harbor-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the Moon.

The rock shone bright, the kirk no less,
That stands above the rock:
The moonlight steep'd in silentness
The steady weathercock.

And the bay was white with silent light
Till rising from the same,
Full many shapes, that shadows were,
In crimson colors came.

The angelic
spirits leave
the dead
bodies,

Each corse lay flat, lifeless and flat,
And, by the holy rood!
A man all light, a seraph-man,
On every corse there stood.

And appear in
their own
forms of light.

This seraph-band, each waved his hand,
It was a heavenly sight!
They stood as signals to the land,
Each one a lovely light;

This seraph-band, each waved his hand,
No voice did they impart —
No voice; but oh! the silence sank
Like music on my heart.

But soon I heard the dash of oars,
I heard the Pilot's cheer;
My head was turn'd perforce away.
And I saw a boat appear.

The Pilot and the Pilot's boy,
I heard them coming fast:
Dear Lord in Heaven! it was a joy
The dead men could not blast.

I saw a third — I heard his voice:
It is the Hermit good!
He singeth loud his godly hymns
That he makes in the wood.
He'll shrieve my soul, he'll wash away
The Albatross's blood.

PART VII

This Hermit good lives in that wood
Which slopes down to the sea.
How loudly his sweet voice he rears!
He loves to talk with marineres
That come from a far countree.

The Hermit
of the Wood.

He kneels at morn, and noon, and eve —
He hath a cushion plump:
It is the moss that wholly hides
The rotted old oak-stump.

The skiff boat near'd: I heard them talk,
'Why, this is strange, I trow!
Where are those lights so many and fair,
That signal made but now?'

'Strange, by my faith!' the Hermit said —
'And they answered not our cheer!
The planks look warp'd! and see those sails,
How thin they are and sere!
I never saw aught like to them,
Unless perchance it were

Approacheth
the ship with
wonder.

Brown skeletons of leaves that lag
My forest-brook along;
When the ivy-tod is heavy with snow,
And the owlet whoops to the wolf below,
That eats the she-wolf's young.'

The boat came closer to the ship,
But I nor spake nor stirr'd;
The boat came close beneath the ship,
And straight a sound was heard.

The ship
suddenly
sinketh.

Under the water it rumbled on,
Still louder and more dread:
It reach'd the ship, it split the bay;
The ship went down like lead.

The ancient
Mariner is
saved in the
Pilot's boat.

Stunn'd by that loud and dreadful sound,
Which sky and ocean smote,
Like one that hath been seven days drown'd
My body lay afloat;
But swift as dreams, myself I found
Within the Pilot's boat.

Upon the whirl, where sank the ship,
The boat spun round and round;
And all was still, save that the hill
Was telling of the sound.

I moved my lips — the Pilot shriek'd
And fell down in a fit;
The holy Hermit raised his eyes,
And pray'd where he did sit.

I took the oars: the Pilot's boy,
Who now doth crazy go,
Laugh'd loud and long, and all the while
His eyes went to and fro.
'Ha! ha!' quoth he, 'full plain I see,
The Devil knows how to row.'

And now, all in my own countree,
I stood on the firm land!
The Hermit stepp'd forth from the boat,
And scarcely he could stand.

'O shrieve me, shrieve me, holy man!'
The Hermit cross'd his brow.
'Say quick,' quoth he, 'I bid thee say —
What manner of man art thou?'

The ancient
Mariner
earnestly
entreateth the
Hermit to
shrieve him;
and the
penance of
life falls on
him.

Forthwith this frame of mine was wrench'd
With a woful agony,
Which forced me to begin my tale;
And then it left me free.

Since then, at an uncertain hour,
That agony returns:
And till my ghastly tale is told,
This heart within me burns.

And ever and
anon through-
out his future
life an agony
constraineth
him to travel
from land to
land,

I pass like night, from land to land ;
I have strange power of speech ;
That moment that his face I see,
I know the man that must hear me :
To him my tale I teach.

What loud uproar bursts from that door !
The wedding-guests are there :
But in the garden-bower the bride
And bride-maids singing are :
And hark the little vesper bell,
Which biddeth me to prayer !

O Wedding-Guest ! this soul hath been
Alone on a wide, wide sea :
So lonely 'twas, that God himself
Scarce seemèd there to be.

O sweeter than the marriage-feast,
• 'Tis sweeter far to me,
To walk together to the kirk
With a goodly company ! —

To walk together to the kirk
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends
And youths and maidens gay !

Farewell, farewell! but this I tell
To thee, thou Wedding-Guest!
He prayeth well, who loveth well
Both man and bird and beast.

And to teach
by his own
example, love
and reverence
to all things
that God
made and
loveth.

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all."

The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone: and now the Wedding-Guest
Turn'd from the bridegroom's door.

He went like one that hath been stunn'd,
And is of sense forlorn:
A sadder and a wiser man,
He rose the morrow morn.

SAMUEL TAYLOR COLERIDGE.

NOTES

The Ancient Mariner is so perfect a poem that it would be difficult to suggest an improvement; the verse is music itself and many of the lines have become standard expressions, because of their beauty and fitness.

In *The Ancient Mariner*, as in most narrative poems, the plot and setting are of more importance than the character

drawing. Poetry lends itself particularly to description; therefore description is more prominent in poetry than narration. The plot of *The Ancient Mariner* is simple but highly poetic; it deals with supernatural events. The mariner and the ship on which he sails are cursed because of his killing of an albatross, which event marks the first climax. All the rest of the poem is shown as the result of this thoughtless deed. The mariner undergoes the extremity of mental and physical suffering, until at last, in his utter desolation and loneliness, he finds it in his heart to bless the only companions he has, the water snakes. This is the main climax; from it follows the mariner's rescue from his peril and his return home. The moral of the poem is the love of all forms of life as the works of God.

The setting of the poem is the sea — the sea in every mood, in storm, in calm, in antarctic ice and tropic heat — and in no other poem have all the experiences of the sailor been so wonderfully described. It is the blending of the strange plot and the marvelous setting which makes *The Ancient Mariner* a great poem.

Read the first stanza of the poem. The lines will be found to have a regular swing, and this swing we call *rhythm*. It will be observed that the end of the second line has the same sound as the end of the fourth. This is called *rime*.

Read the first stanza of the poem again slowly. You will find that certain syllables are pronounced slightly while others are stressed. If the mark \cup is used to indicate the unstressed syllables and the mark $\bar{—}$ is used to indicate stressed syllables, we have the following:

\cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$
It is an an cient mar i ner

\cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$
And he stop peth one of three.

\cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$
“ By thy long gray beard and glit’ ring eye,

\cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$ \cup $\bar{—}$
Now where fore stopp’st thou me? ”

A group of syllables containing one stressed syllable and one or more unstressed syllables is called a foot. A number of feet are combined to make a line; a group of lines forms a stanza. In *The Ancient Mariner*, most of the feet begin with an unstressed syllable and end with a stressed syllable. Such a foot—one unstressed and one stressed syllable—is called *iambic*. Sometimes, however, a foot has two unstressed syllables and a stressed syllable; such a foot is called *anapestic*. Occasionally a foot will occur in which the stressed syllable comes first; this is called *trochaic*. With these points in mind, read a number of stanzas and state the kinds of feet of which they are composed.

WORDS AND PHRASES

Eftsoons: An old word meaning "immediately."

Kirk: Scotch word for "church."

The Wedding-Guest beat his breast: He wishes to escape but is so fascinated by the mariner that he cannot break away.

Cliffs: Old form of "cliffs."

Swound: Poetic for "swoon" or "faint."

Albatross: The largest of sea-birds.

It ate the food it ne'er did eat: The sailors gave it cooked food.

Vespers nine: Nine evenings.

I shot the Albatross: Note the wantonness of the deed.

Like God's own head: The clause modifies "sun."

Nor any drop to drink: A very famous line. Why could not the mariner drink the sea water?

At one stride comes the dark: In the tropics night comes on without twilight.

Clomb: Old form of "climbed."

Star-dogged Moon: Followed by stars.

Ribbed sea-sand: Sand marked by the ripples of the receding tide.

Fell off in hoary flakes: Note this beautiful description of reflected moonlight.

Silly buckets: Silly because empty, and therefore useless.

Sheen: Adjective modifying "fire-flags," which is the subject.

It ceased, etc.: One of the most beautiful stanzas in all poetry.

He prayeth well, who loveth well: The moral of the poem.

THE VISION OF SIR LAUNFAL

PRELUDE TO PART FIRST

Over his keys the musing organist,
Beginning doubtfully and far away,
First lets his fingers wander as they list,
And builds a bridge from Dreamland for his lay:
Then, as the touch of his loved instrument
Gives hope and fervor, nearer draws his theme,
First guessed by faint auroral flushes sent
Along the wavering vista of his dream.

Not only around our infancy
Doth heaven with all its splendors lie;
Daily, with souls that cringe and plot,
We Sinais climb and know it not.

Over our manhood bend the skies;
Against our fallen and traitor lives
The great winds utter prophecies:
With our faint hearts the mountain strives;
Its arms outstretched, the druid wood
Waits with its benedicite;
And to our age's drowsy blood
Still shouts the inspiring sea.

Earth gets its price for what Earth gives us;
The beggar is taxed for a corner to die in,
The priest hath his fee who comes and shrives us,
We bargain for the graves we lie in;

At the Devil's booth are all things sold,
Each ounce of dross costs its ounce of gold;
For a cap and bells our lives we pay,
Bubbles we buy with a whole soul's tasking:
'Tis heaven alone that is given away,
'Tis only God may be had for the asking;
No price is set on the lavish summer;
June may be had by the poorest comer.

And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays:
Whether we look, or whether we listen,
We hear life murmur, or see it glisten;
Every clod feels a stir of might,
An instinct within it that reaches and towers,
And, groping blindly above it for light,
Climbs to a soul in grass and flowers;
The flush of life may well be seen
Thrilling back over hills and valleys.

Now is the high-tide of the year,
And whatever of life hath ebbed away
Comes flooding back with a ripply cheer,
Into every bare inlet and creek and bay;
Now the heart is so full that a drop overfills it,
We are happy now because God wills it;

No matter how barren the past may have been,
'Tis enough for us now that the leaves are green.

What wonder if Sir Launfal now
Remembered the keeping of his vow?

PART FIRST

I

" My golden spurs now bring to me,
And bring to me my richest mail,
For to-morrow I go over land and sea
In search of the Holy Grail;
Shall never a bed for me be spread,
Nor shall a pillow be under my head,
Till I begin my vow to keep;
Here on the rushes will I sleep,
And perchance there may come a vision true
Ere day create the world anew."

Slowly Sir Launfal's eyes grew dim,
Slumber fell like a cloud on him,
And into his soul the vision flew.

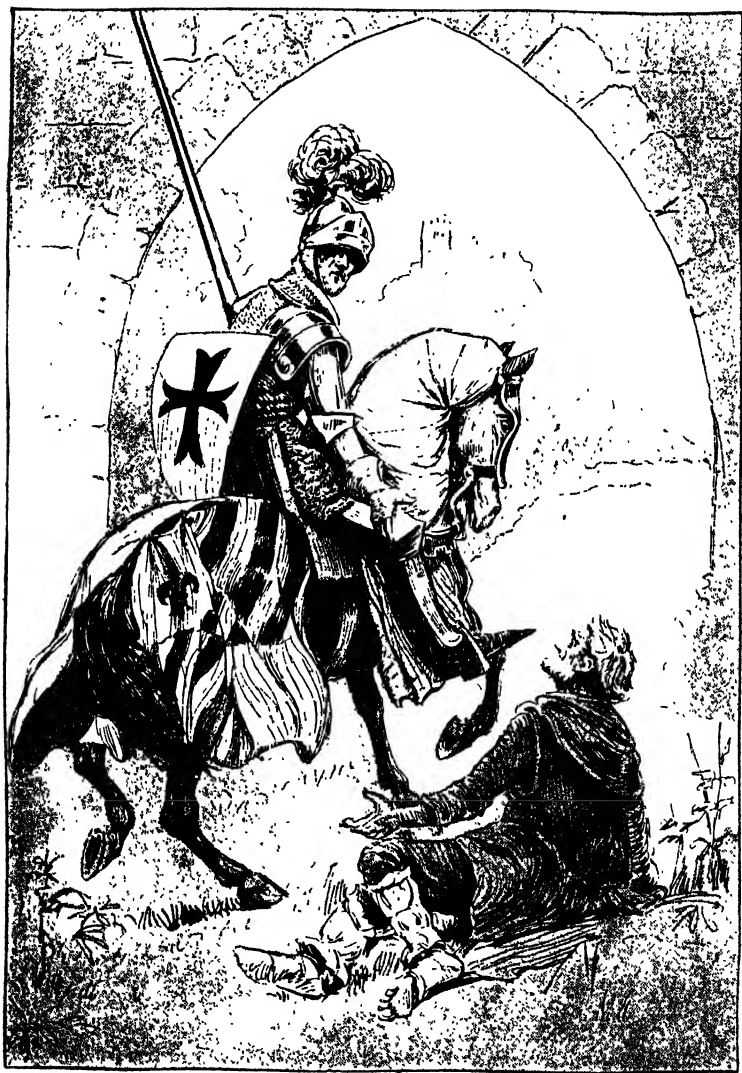
II

The crows flapped over by twos and threes,
In the pool drowsed the cattle up to their knees,
The little birds sang as if it were
The one day of summer in all the year,
And the very leaves seemed to sing on the trees:

The castle alone in the landscape lay
Like an outpost of winter, dull and gray:
'Twas the proudest hall in the North Countree,
And never its gates might opened be,
Save to lord or lady of high degree;
Summer besieged it on every side,
But the churlish stone her assaults defied;
She could not scale the chilly wall,
Though around it for leagues her pavilions tall
Stretched left and right,
Over the hills and out of sight;
 Green and broad was every tent,
 And out of each a murmur went
Till the breeze fell off at night.

III

The drawbridge dropped with a surly clang,
And through the dark arch a charger sprang,
Bearing Sir Launfal, the maiden knight,
In his gilded mail, that flamed so bright
It seemed the dark castle had gathered all
Those shafts the fierce sun had shot over its wall
 In his siege of three hundred summers long,
And, binding them all in one blazing sheaf,
 Had cast them forth: so, young and strong,
And lightsome as a locust-leaf,
Sir Launfal flashed forth in his unscarred mail,
To seek in all climes for the Holy Grail.



HE TOSSED HIM A PIECE OF GOLD

IV

It was morning on hill and stream and tree,
And morning in the young knight's heart;
Only the castle moodily
Rebuffed the gifts of the sunshine free,
And gloomed by itself apart;
The season brimmed all other things up
Full as the rain fills the pitcher-plant's cup.

V

As Sir Launfal made morn through the darksome gate,
He was 'ware of a leper, crouched by the same,
Who begged with his hand and moaned as he sate;
And a loathing over Sir Launfal came;
The sunshine went out of his soul with a thrill,
The flesh 'neath his armor 'gan shrink and crawl,
And midway its leap his heart stood still
Like a frozen waterfall;
For this man, so foul and bent of stature,
Rasped harshly against his dainty nature,
And seemed the one blot on the summer morn, —
So he tossed him a piece of gold in scorn.

VI

The leper raised not the gold from the dust:
"Better to me the poor man's crust,
Better the blessing of the poor,
Though I turn me empty from his door;

That is no true alms which the hand can hold;
He gives nothing but worthless gold
Who gives from a sense of duty;
But he who gives but a slender mite,
And gives to that which is out of sight,
That thread of the all-sustaining Beauty
Which runs through all and doth all unite, —
The hand cannot clasp the whole of his alms,
The heart outstretches its eager palms,
For a god goes with it and makes it store
To the soul that was starving in darkness before.”

PRELUDE TO PART SECOND

Down swept the chill wind from the mountain peak,
From the snow five thousand summers old;
On open wold and hill-top bleak
It had gathered all the cold,
And whirled it like sleet on the wanderer's cheek:
It carried a shiver everywhere
From the unleafed boughs and pastures bare;
The little brook heard it and built a roof
'Neath which he could house him, winter-proof;
All night by the white stars' frosty gleams
He 'groined his arches and matched his beams:
Slender and clear were his crystal spars
As the lashes of light that trim the stars;
He sculptured every summer delight
In his halls and chambers out of sight:

Sometimes the roof no 'fretwork knew
But silvery mosses that downward grew ;
Sometimes it was carved in sharp relief
With quaint 'arabesques of ice-fern leaf.
No mortal builder's most-rare device
Could match this winter-palace of ice ;
'Twas as if every image that mirrored lay
In his depths serene through the summer day,
Each fleeting shadow of earth and sky,
 Lest the happy model should be lost,
Had been mimicked in fairy masonry
 By the elfin builders of the frost.

Within the hall are song and laughter,
 The cheeks of Christmas grow red and jolly,
And sprouting is every 'corbel and rafter
 With lightsome green of ivy and holly ;
Through the deep gulf of the chimney wide
Wallows the Yule-log's roaring tide ;
The broad flame-pennons droop and flap
 And belly and tug as a flag in the wind ;
Like a locust shrills the imprisoned sap,
 Hunted to death in its galleries blind.

But the wind without was eager and sharp,
Of Sir Launfal's gray hair it makes a harp,
 And rattles and wrings
 The icy strings,
Singing, in dreary monotone,

A Christmas carol of its own,
Whose burden still, as he might guess,
Was — “ Shelterless, shelterless, shelterless! ”
The voice of the *seneschal* flared like a torch
As he shouted the wanderer away from the porch,
And he sat in the gateway and saw all night
The great hall-fire, so cheery and bold,
Through the window-slits of the castle old,
Build out its piers of ruddy light,
Against the drift of the cold.

PART SECOND

I

There was never a leaf on bush or tree,
The bare boughs rattled shudderingly;
The river was dumb and could not speak.
For the weaver Winter its shroud had spun.
A single crow on the tree-top bleak
From his shining feathers shed off the cold sun;
Again it was morning, but shrunk and cold,
As if her veins were sapless and old,
And she rose up decrepitly
For a last dim look at earth and sea.

II

Sir Launfal turned from his own hard gate,
For another heir in his earldom sate;
An old, bent man, worn out and frail,

He came back from seeking the Holy Grail;
Little he recked of his earldom's loss,
No more on his surcoat was blazoned the cross,
But deep in his soul the sign he wore,
The badge of the suffering and the poor.

III

Sir Launfal's raiment thin and spare
Was idle mail 'gainst the barbed air,
For it was just at the Christmas time;
So he mused, as he sat, of a sunnier clime.
And sought for a shelter from cold and snow
In the light and warmth of long-ago;
He sees the snake-like caravan crawl
O'er the edge of the desert, black and small,
Then nearer and nearer, till, one by one,
He can count the camels in the sun,
As over the red-hot sands they pass
To where, in its slender necklace of grass,
The little spring laughed and leapt in the shade,
And with its own self like an infant played,
And waved its signal of palms.

IV

"For Christ's sweet sake, I beg an alms;" —
The happy camels may reach the spring,
But Sir Launfal sees only the grewsome thing,
The leper, lank as the rain-blanchèd bone,
That cowers beside him, a thing as lone

*And white as the ice-isles of Northern seas
In the desolate horror of his disease.*

V

And Sir Launfal said, — “ I behold in thee
An image of Him who died on the tree;
Thou also hast had thy crown of thorns, —
’Thou also hast had the world’s buffets and scorns, —
And to thy life were not denied
The wounds in the hands and feet and side:
Mild Mary’s Son, acknowledge me;
Behold, through him, I give to Thee! ”

VI

Then the soul of the leper stood up in his eyes
And looked at Sir Launfal, and straightway he
Remembered in what a haughtier guise
He had flung an alms to leprosie,
When he girt his young life up in gilded mail
And set forth in search of the Holy Grail.
The heart within him was ashes and dust;
He parted in twain his single crust,
He broke the ice on the streamlet’s brink,
And gave the leper to eat and drink:
’Twas a moldy crust of coarse brown bread,
’Twas water out of a wooden bowl, —
Yet with fine wheaten bread was the leper fed,
And ’twas red wine he drank with his thirsty soul.

VII

As Sir Launfal mused with a downcast face,
A light shone round about the place;
The leper no longer crouched at his side,
But stood before him glorified,
Shining and tall and fair and straight
As the pillar that stood by the Beautiful Gate, —
Himself the Gate whereby men can
Enter the temple of God in Man.

VIII

His words were shed softer than leaves from the pine,
And they fell on Sir Launfal as snows on the brine,
That mingle their softness and quiet in one
With the shaggy unrest they float down upon;
And the voice that was calmer than silence said,
“Lo, it is I, be not afraid! —
In many climes, without avail,
Thou hast spent thy life for the Holy Grail;
Behold, it is here, — this cup which thou
Didst fill at the streamlet for Me but now;
This crust is my body broken for thee,
This water His blood that died on the tree;
The Holy Supper is kept, indeed,
In whatso we share with another's need:
Not what we give, but what we share, —
For the gift without the giver is bare;

Who gives himself with his alms feeds three,
Himself, his hungering neighbor, and Me."

IX

Sir Launfal awoke as from a swoond: —
"The Grail in my castle here is found!
Hang my idle armor up on the wall,
Let it be the spider's banquet-hall;
He must be fenced with stronger mail
Who would seek and find the Holy Grail."

X

The castle gate stands open now,
And the wanderer is welcome to the hall
As the hangbird is to the elm-tree bough:
No longer scowl the turrets tall,
The Summer's long siege at last is o'er;
When the first poor outcast went in at the door,
She entered with him in disguise,
And mastered the fortress by surprise;
There is no spot she loves so well on ground,
She lingers and smiles there the whole year round;
The meanest serf on Sir Launfal's land
Has hall and bower at his command;
And there's no poor man in the North Countree
But is lord of the earldom as much as he.

JAMES RUSSELL LOWELL.

NOTES

This poem teaches the brotherhood of man. The plot is simple, the setting vague. The main interest of the poem is in the change that takes place in Sir Launfal, the hero. The setting is the romantic, golden age of knighthood; no particular place is mentioned; the time is the age of King Arthur, when knights rode out on strange quests. Like the knights of Arthur's Round Table, as described in Tennyson's *Idylls of the King*, Sir Launfal sets forth in search of the Holy Grail. This was the cup which legend declared had been used by Our Lord at the Last Supper; only the pure and blameless might hope to find it. The fact that Sir Launfal goes in quest of it shows that his life must have been a good one, at least so far as external appearances indicated. The trouble with Launfal lies in his uncharitable heart, which feels no sympathy for suffering when it appears in unattractive guise. He gives his gold willingly enough, but without care or sympathy for the wretched leper. Launfal is bent on a glorious and lofty mission, one which, if he is successful, will not only bring glory to himself but great good to the world. He has no time to spend on a diseased beggar who defiles the brightness of the day with his deformity.

The second part of the poem shows the outcome of Sir Launfal's adventure. He is returning home after a life spent in search of the Holy Grail, a failure, old, worn-out, ill-clad and poor, for he has lost his estate. In front of the castle that had once been his, the self-same beggar appeared who had shown himself there so many years before. But Launfal is now changed. He is no longer the haughty, confident, magnificent knight of old; he has been taught sympathy for others through misfortune and failure and hardship. He therefore salutes the beggar as a brother in God and helps him. Launfal no longer has gold to give, but what he has he gives gladly, even though it is only a crust. In so giving, he learns that the Holy Grail is at his own gate and that he has found it.

The verse of *The Vision of Sir Launfal* shows considerable variety. The iambic foot is the usual form, but anapestic and trochaic feet are frequently found. Observe the variations in the following lines:

And what | is so rare | as a day | in June?
Then | if ev | er come per | fect days.

It will be observed that the first foot in the second line has only one syllable.

Also study the following lines:

Ov er his keys the mus ing or gan ist
Be gin ning doubt ful ly and far a way
Not on ly a round our in fan cy
Doth heav en with all its splen dors lie.

WORDS AND PHRASES

Not only around our infancy: The reference is to Wordsworth's "Ode on Intimations of Immortality."

Sinai: Mount Sinai, where God gave the Ten Commandments to Moses.

Druid: The ancient religion of Britain, in which the oak tree played a prominent part.

Benedicite: "Be ye blessed," the opening of a Latin psalm.

Rushes: Castles in the Middle Ages were carpeted with rushes.

North Countree: An imaginary country fit for marvelous tales.

Maiden knight: A knight out on his first adventure.

Siege of three hundred summers: The castle's age.

He gives nothing but worthless gold, etc.: The lesson of the poem.

Feeds three: That is, the loving giver not only helps the object of his charity and himself as well, but also God.

Hangbird: A bird that builds a hanging nest, as the oriole.

III. DESCRIPTION AND EXPOSITION

We have seen that narration relates what happens. It carries on an action to the end of the plot. Description, on the other hand, tells how objects appear — gives a picture of things. It deals with the outer world as it looks to an observer. Since we must know the appearance of people and places in stories, description is a valuable aid to narration and always accompanies it. Indeed, the setting in narration is almost entirely description, and character drawing also contains much description. The older story-tellers used description at great length, but modern readers prefer brief and vivid descriptions which do not interfere with the action of the story. Description, besides dealing with objects that are seen, tells how various things affect the hearing, the taste, the sense of smell and touch: indeed, any feeling, as well as any appearance, belongs to description.

Exposition means explanation; something is explained to the reader. Exposition, therefore, does not deal with outward things and with acts, as narration does, but with thoughts and ideas. It tells *why* something is so or *how* something has come to pass. Exposition chooses a subject to explain and carries it, step by step, to the conclusion — the lesson to be taught. Exposition often employs description; in fact, the two types are closely related.

THE VISION OF MIRZA

When I was at Cairo, I picked up several Oriental manuscripts, which I have still by me. Among others I met with one entitled *The Visions of Mirza*, which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them; and

shall begin with the first vision, which I have translated word for word as follows:

“ On the fifth day of the moon, which according to the custom of my forefathers I always keep holy, after having washed myself and offered up my morning devotions, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer. As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and passing from one thought to another, ‘ Surely,’ said I, ‘ man is but a shadow, and life a dream.’

“ Whilst I was thus musing, I cast my eyes toward the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a musical instrument in his hand. As I looked upon him, he applied it to his lips and began to play upon it. The sound of it was exceedingly sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard.

“ I had been often told that the rock before me was the haunt of a genius; and that several had been entertained with music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts by those transporting airs which he played to taste the pleasures of his conversation, as I looked upon him like one astonished, he beckoned to me, and by the waving of his hand directed me to approach the place where he sat. I drew near with that reverence which

is due to a superior nature; and as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The genius smiled upon me with a look of compassion and affability that familiarized him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. He lifted me from the ground, and taking me by the hand, 'Mirza,' said he, 'I have heard thee in thy soliloquies; follow me.'

"He then led me to the highest pinnacle of the rock, and placing me on the top of it, 'Cast thy eyes eastward,' said he, 'and tell me what thou seest.' 'I see,' said I, 'a huge valley, and a prodigious tide of water rolling through it.' 'The valley that thou seest,' said he, 'is the Vale of Misery, and the tide of water that thou seest is part of the great Tide of Eternity.' 'What is the reason,' said I, 'that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?'

"'What thou seest,' said he, 'is that portion of eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation. Examine now this sea that is bounded with darkness at both ends, and tell me what thou discoverest in it.' 'I see a bridge,' said I, 'standing in the midst of the tide.' 'The bridge thou seest,' said he, 'is Human Life: consider it attentively.'

"Upon a more leisurely survey of it, I found that it consisted of threescore and ten entire arches, with several

broken arches, which added to those that were entire, made the number about a hundred. As I was counting the arches, the genius told me that this bridge consisted at first of a thousand arches; but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it. 'But tell me farther,' said he, 'what thou discoverest on it.' 'I see multitudes of people passing over it,' said I, 'and a black cloud hanging on each end of it.'

"As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and upon farther examination, perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon, but they fell through them into the tide and immediately disappeared. These hidden pit-falls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud, but many of them fell into them. They grew thinner toward the middle but multiplied and lay closer together toward the end of the arches that were entire.

"There were indeed some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through one after another, being quite tired and spent with so long a walk.

"I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented. My heart was filled with a deep melancholy

to see several dropping unexpectedly in the midst of mirth and jollity, and catching at everything that stood by them to save themselves. Multitudes were very busy in the pursuit of bubbles that glittered in their eyes and danced before them; but often when they thought themselves within the reach of them, their footing failed and down they sunk.

“The genius, seeing me indulge myself on this melancholy prospect, told me I had dwelt long enough upon it. ‘Take thine eyes off the bridge,’ said he, ‘and tell me if thou yet seest anything thou dost not comprehend.’ Upon looking up, ‘What mean,’ said I, ‘those great flights of birds that are perpetually hovering about the bridge, and settling upon it from time to time? I see vultures, harpies, ravens, cormorants, and, among many other feathered creatures, several little winged boys.’ ‘These,’ said the genius, ‘are Envy, Avarice, Superstition, Despair, Love, with the like cares and passions that infest human life.’

“I here fetched a deep sigh. ‘Alas,’ said I, ‘man was made in vain! how is he given away to misery and mortality! tortured in life, and swallowed up in death!’ The genius, being moved with compassion toward me, bid me quit so uncomfortable a prospect. ‘Look no more,’ said he ‘on man in the first stage of his existence, in his setting out for eternity; but cast thine eye on that thick mist into which the tide bears the several generations of mortals that fall into it.’ I directed my sight as I was ordered, and (whether or no the good genius strengthened it with any

supernatural force, or dissipated part of the mist that was before too thick for the eye to penetrate) I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts.

“ The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits with garlands upon their heads, passing among the trees, lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments. Gladness grew in me upon the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats; but the genius told me there was no passage to them, except through the gates of death that I saw opening every moment upon the bridge.

“ ‘ The islands,’ said he, ‘ that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted as far as thou canst see, are more in number than the sands on the seashore; there are myriads of islands behind those which thou here discoverest, reaching farther than thine eye, or even thine imagination can

extend itself. These are the mansions of good men after death, who, according to the degree and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them: every island is a paradise accommodated to its respective inhabitants. Are not these, O Mirza, habitations worth contending for? Does life appear miserable that gives thee opportunities of earning such a reward? Is death to be feared that will convey thee to so happy an existence? Think not man was made in vain, who has such an eternity reserved for him.'

"I gazed with inexpressible pleasure on these happy islands. At length, said I, 'Show me now, I beseech thee, the secrets that lie hid under those dark clouds which cover the ocean on the other side of the rock of adamant.' The genius making me no answer, I turned me about to address myself to him a second time, but I found that he had left me. I then turned again to the vision which I had been so long contemplating; but instead of the rolling tide, the arched bridge, and the happy islands, I saw, nothing but the long, hollow valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it."

JOSEPH ADDISON.

NOTES

This selection unites description and exposition. It is in the form of an *allegory* — that is, the writer describes an imaginary scene for the purpose of teaching a moral lesson: the objects in the scene described have another meaning. The lesson that Addison seeks to teach is the sad lesson of human life — its brevity, uncertainty, and misery, relieved, however, by the hope of happiness hereafter. The bridge, of course, is the bridge of life, running from infancy to old age and conveying the just to the happy islands, or heaven. The traps in the bridge are ways of death other than old age.

Joseph Addison, the author of "The Vision of Mirza," was an English writer who lived from 1672 to 1719. He wrote a large number of essays and sketches which he published under the title of *The Spectator*. For many months these came out daily, very much as our newspapers, though *The Spectator* was only a small sheet. "The Vision of Mirza" appeared in *The Spectator* on September 1, 1711.

WORDS AND PHRASES

Cairo: The capital of Egypt.

Genius: The word here means a kind of spirit. The genius, or more properly, the jinn, was a spirit of Arabian superstition that was subject to some talisman. A celebrated jinn is the Slave of the Lamp in the *Arabian Nights'* story of "Aladdin."

Bagdad: An old city on the Tigris River in Asia.

Transporting airs: Delightful music.

Threescore and ten arches: Seventy years, the Scriptural span of human life.

Passengers: Travelers.

Thousand arches: The term of life existing in the early history of the world, according to the Bible.

Glorious habits: Heavenly clothing of the blessed.

The secrets: "The secrets of the prison-house" — *Hamlet*: that is, the secrets of the place of punishment for sin.

CRANFORD PEOPLE

In the first place, Cranford is in possession of the Amazons; all the holders of houses above a certain rent are women. If a married couple come to settle in the town, somehow the gentleman disappears; he is either fairly frightened to death by being the only man in the Cranford evening parties, or he is accounted for by being with his regiment or his ship, or closely engaged in business all the week in the great neighboring commercial town of Drumble. In short, whatever does become of the gentlemen, they are not at Cranford.

What could they do if they were there? The surgeon has his round of thirty miles, and sleeps at Cranford; but every man cannot be a surgeon. For keeping the trim gardens full of choice flowers; for frightening away little boys who look wistfully at the said flowers through the railings; for rushing out at the geese that occasionally venture into the gardens if the gates are left open; for deciding all questions of literature and politics without troubling themselves with unnecessary reasons or arguments; for obtaining clear and correct knowledge of everybody's affairs in the parish; for keeping their neat maid-servants in admirable order; for kindness (somewhat dictatorial) to the poor, and real, tender good offices to each other whenever they are in distress — the ladies of Cranford are quite sufficient.

"A man," as one of them observed to me once, "is so in

the way in the house! ” Although the ladies of Cranford know all each other’s proceedings, they are exceedingly indifferent to each other’s opinions. Indeed, as each has her own individuality, not to say eccentricity, pretty strongly developed, nothing is so easy as verbal retaliation; but, somehow, good-will reigns among them to a considerable degree.

The Cranford ladies have only an occasional little quarrel, spirted out in a few peppery words and angry jerks of the heads; just enough to prevent the even tenor of their lives from becoming too flat. Their dress is very independent of fashion; as they observe, “What does it signify how we dress here at Cranford, where everybody knows us?” And if they go from home, their reason is equally cogent, “What does it signify how we dress here, where nobody knows us?”

I imagine that a few of the gentlefolks of Cranford were poor, and had some difficulty in making both ends meet; but they were like the Spartans, and concealed their smart under a smiling face. We none of us spoke of money, because that subject savored of commerce and trade, and though some might be poor, we were all aristocratic. The Cranfordians had that kindly fellow-feeling which made them overlook all deficiencies in success when some among them tried to conceal their poverty.

When Mrs. Forrester, for instance, gave a party in her baby-house of a dwelling, and the little maiden disturbed the ladies on the sofa by a request that she might get the

tea-tray out from underneath, every one took this novel proceeding as the most natural thing in the world, and talked on about household forms and ceremonies as if we all believed that our hostess had a regular servants' hall, second table, with housekeeper and steward, instead of one little maiden, whose short, ruddy arms could never have been strong enough to carry the tray upstairs if she had not been assisted in private by her mistress, who now sat in stâte, pretending not to know what cakes were sent up, though she knew, and we knew, and she knew that we knew, she had been busy all the morning making tea-bread and sponge-cakes.

There were one or two consequences arising from this general but unacknowledged poverty, and this very much acknowledged gentility, which were not amiss, and which might be introduced into many circles of society to their great improvement. For instance, the inhabitants of Cranford kept early hours, and clattered home, under the guidance of a lantern-bearer, about nine o'clock at night; and the whole town was abed and asleep by half-past ten. Moreover, it was considered "vulgar" (a tremendous word in Cranford) to give anything expensive, in the way of eatables or drinkables, at the evening entertainments. Wafer bread-and-butter and sponge biscuits were all that the Honorable Mrs. Jamieson gave; and she was sister-in-law to the late Earl of Glenmire, although she did practise such "elegant economy."

I never shall forget the dismay felt when a certain

Captain Brown came to live at Cranford, and openly spoke about his being poor — not in a whisper to an intimate friend, the doors and windows being previously closed, but in the public street! in a loud military voice! alleging his poverty as a reason for not taking a particular house. The ladies of Cranford were already moaning over the invasion of their territories by a gentleman. He was a half-pay captain, and had obtained some situation on a neighboring railroad, which had been vehemently petitioned against by the little town; and if, in addition to his masculine gender, and his connection with the obnoxious railroad, he was so brazen as to talk of being poor, — why, then, indeed, he must be sent to Coventry.

“Poverty” was a word not to be mentioned to ears polite. We had tacitly agreed to ignore that any with whom we associated on terms of visiting equality, could ever be prevented by poverty from doing anything that they wished. If we walked to or from a party, it was because the night was so fine, or the air so refreshing, not because sedan-chairs were expensive. If we wore prints instead of summer silks, it was because we preferred a washing material; and so on, till we blinded ourselves to the vulgar fact that we were, all of us, people of very moderate means. Of course, then, we did not know what to make of a man who could speak of poverty as if it was not a disgrace.

Yet, somehow, Captain Brown made himself respected in Cranford, and was called upon, in spite of all resolu-

tions to the contrary. I was surprised to hear his opinions quoted as authority at a visit which I paid to Cranford about a year after he had settled in the town. My own friends had been among the bitterest opponents of any proposal to visit the captain and his daughters only twelve months before; and now he was even admitted in the "tabooed hours before twelve. True, it was to discover the cause of a smoking chimney, before the fire was lighted; but still Captain Brown walked upstairs, nothing daunted, spoke in a voice too large for the room, and joked quite in the way of a tame man about the house.

He had been blind to all the small slights, and omissions of trivial ceremonies, with which he had been received. He had been friendly, though the Cranford ladies had been cool; and with his manly frankness had overpowered all the shrinking which met him as a man who was not ashamed to be poor. And at last his excellent masculine common sense had gained him an extraordinary place as authority among the Cranford ladies. He himself went on in his course, as unaware of his popularity as he had been of the reverse; and I am sure he was startled one day when he found his advice so highly esteemed as to cause some counsel which he had given in jest to be taken in sober, serious earnest.

It was on this subject: An old lady had an Alderney cow, which she looked upon as a daughter. You could not pay the short quarter-of-an-hour call without being told of the wonderful milk or wonderful intelligence of

this animal. The whole town knew and kindly regarded Miss Betty Barker's Alderney; therefore great was the sympathy and regret when, in an unguarded moment, the poor cow tumbled into a lime pit. She moaned so loudly that she was soon heard and rescued; but meanwhile the poor beast had lost most of her hair, and came out looking naked, cold, and miserable, in a bare skin.

Everybody pitied the animal, though a few could not restrain their smiles at her droll appearance. Miss Betty Barker absolutely cried with sorrow and dismay; and it was said she thought of trying a bath of oil. This remedy, perhaps, was recommended by some one of the number whose advice she asked; but the proposal, if ever it was made, was knocked on the head by Captain Brown's decided "Get her a flannel waistcoat, ma'am, if you wish to keep her alive. But my advice is, kill the poor creature at once."

Miss Betty Barker dried her eyes, and thanked the captain heartily. She set to work, and by-and-by all the town turned out to see the Alderney meekly going to her pasture, clad in dark gray flannel. I have watched her myself many a time.

I wondered what the Cranford ladies did with Captain Brown at their parties. We had often rejoiced, in former days, that there was no gentleman to be attended to, and to find conversation for, at the card-parties. We had congratulated ourselves upon the snugness of the evenings; and, in our love for gentility and distaste of man-

I saw the words on the tip of his tongue before Miss Jenkyns had finished her sentence.

"It is quite a different sort of thing, my dear madam," he began.

"I am quite aware of that," returned she. "And I make allowances, Captain Brown."

"Just allow me to read you a scene out of this month's number," pleaded he. "I had it only this morning, and I don't think the company can have read it yet."

"As you please," said she, settling herself with an air of resignation. He read the account of the "swarry" which Sam Weller gave at Bath. Some of us laughed heartily. I did not dare, because I was staying in the house. Miss Jenkyns sat in patient gravity. When it was ended, she turned to me, and said, with mild dignity:

"Fetch me *Rasselas*, my dear, out of the book-room."

When I brought it to her she turned to Captain Brown:

"Now allow *me* to read you a scene, and then the present company can judge between your favourite, Mr. Boz, and Dr. Johnson."

She read one of the conversations between *Rasselas* and *Imlac*, in a high-pitched, majestic voice; and when she had ended she said, "I imagine I am now justified in my preference of Dr. Johnson as a writer of fiction." The Captain screwed his lips up, and drummed on the table, but he did not speak. She thought she would give a finishing blow or two.

"I consider it vulgar, and below the dignity of literature, to publish in numbers."

"How was *The Rambler* published, ma'am?" asked Captain Brown, in a low voice, which I think Miss Jenkyns could not have heard.

"Dr. Johnson's style is a model for young beginners. My father recommended it to me when I began to write letters—I have formed my own style upon it; I recommend it to your favourite."

"I should be very sorry for him to exchange his style for any such pompous writing," said Captain Brown.

Miss Jenkyns felt this as a personal affront, in a way of which the Captain had not dreamed. Epistolary writing she and her friends considered as her *forte*. Many a copy of many a letter have I seen written and corrected on the slate, before she "seized the half-hour just previous to post-time to assure" her friends of this or of that; and Dr. Johnson was, as she said, her model in these compositions. She drew herself up with dignity, and only replied to Captain Brown's last remark by saying, with marked emphasis on every syllable, "I prefer Dr. Johnson to Mr. Boz."

ELIZABETH C. GASKELL.

NOTES

This selection is considered a notable example of description. It was written by Mrs. Elizabeth Gaskell, who was a famous novelist of the early nineteenth century. *Cranford*, from which

the selection is taken, is considered her best book. Observe how wittily the author tells us that there are more women than men in Cranford — that the town is a woman's town. She gives a vivid picture of a little out-of-the-way English place of nearly a century ago. Observe how intensely narrow-minded and old-fashioned the people are. Why were the ladies so careful never to refer to "poverty"? How did Captain Brown ruffle their feelings? How did he happen to become so popular? The town had no street lights, and people were obliged to go about with lanterns. Indeed, the Cranford people were so opposed to progress that they fought the introduction of a railroad. They preferred "the good old times." Their old-fashioned spirit went so far that they read the books of a hundred years before rather than the works of Dickens and other great novelists which were then delighting the world.

WORDS AND PHRASES

Sent to Coventry: That is, refused to speak to them or to associate with them in any way.

Pickwick Papers: Published in 1837. This gives the time of the description of Cranford.

Dr. Johnson: Dr. Samuel Johnson, one of the great figures of English literature but a very tiresome writer.

Rasselas: A story written by Johnson in 1759.

The Rambler: A series of essays published in the form of a newspaper, resembling *The Spectator*.

Mr. Boz: The name by which Dickens was first known as a writer.

THE TRIAL OF WARREN HASTINGS

Warren Hastings was the governor of Bengal from 1772 to 1785. He had many difficulties to contend with, for India had just been conquered by the British, and he showed firmness and ability, but, in order to raise money for the East India Company, which controlled the trade of India, he was guilty of acts of great cruelty. On his return to England, he was brought to trial before the House of Lords by the House of Commons, a kind of trial that used to occur in England in cases which the ordinary courts could not handle. His trial lasted for years, and is one of the most famous in history.

The preparations for the trial proceeded rapidly; and on the thirteenth of February, 1788, the sittings of the court commenced. There have been spectacles more dazzling to the eye, more gorgeous with jewelry and cloth of gold, more attractive to grown-up children, than that which was then exhibited at Westminster; but, perhaps, there never was a spectacle so well calculated to strike a highly cultivated, a reflecting, and imaginative mind. All the various kinds of interest which belong to the near and to the distant, to the present and to the past, were collected on one spot and in one hour. All the talents and **all** the accomplishments which are developed by liberty and civilization were now displayed, with every advantage that could be derived both from co-operation and from contrast. Every step in the proceedings carried the mind either backward, through many troubled centuries, to the

days when the foundations of our constitution were laid; or far away, over boundless seas and deserts, to dusky nations living under strange stars, worshipping strange gods, and writing strange characters from right to left. The high court of Parliament was to sit, according to forms handed down from the days of the Plantagenets, on an Englishman accused of exercising tyranny over the lord of the holy city of Benares, and over the ladies of the princely house of Oude.

The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon and the just absolution of Somers, the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the high court of justice with the placid courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshaled by the heralds under Garter King-at-Arms. The judges in their vestments of state attended to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House as the Upper House then was, walked in solemn order from their usual place of assembling to the tribunal. The junior baron presented the way, George Eliott, Lord Heathfield, recently en-

nobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries, and by the brothers and sons of the king. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing.

The gray old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. There were gathered together, from all parts of a great, free, enlightened, and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated round the queen the fair-haired young daughters of the house of Brunswick. There the ambassadors of great kings and commonwealths gazed with admiration on a spectacle which no other country in the world could present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still retained some show of freedom, Tacitus thundered against the oppressor of Africa. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen, and the sweet smiles of so many noble matrons.

The Serjeants made proclamation. Hastings advanced

to the bar, and bent his knee. The culprit was indeed not unworthy of that great presence. He had ruled an extensive and populous country, had made laws and treaties, had sent forth armies, had set up and pulled down princes. And in his high place he had so borne himself, that all had feared him, that most had loved him, and that hatred itself could deny him no title to glory, except virtue. He looked like a great man, and not like a bad man. A person small and emaciated, yet deriving dignity from a carriage which, while it indicated deference to the court, indicated also habitual self-possession and self-respect, a high and intellectual forehead, a brow pensive, but not gloomy, a mouth of inflexible decision, a face pale and worn, but serene, on which was written, as legibly as under the picture in the council-chamber at Calcutta, *Mens æqua in arduis*; such was the aspect with which the great proconsul presented himself to his judges.

His counsel accompanied him, men all of whom were afterward raised by their talents and learning to the highest posts in their profession: the bold and strong-minded Law, afterward chief justice of the King's Bench; the more humane and eloquent Dallas, afterward chief justice of the Common Pleas; and Plomer, who, near twenty years later, successfully conducted in the same high court the defence of Lord Melville, and subsequently became vice-chancellor and master of the rolls.

But neither the culprit nor his advocates attracted so much notice as the accusers. In the midst of the blaze of

red drapery, a space had been fitted up with green benches and tables for the Commons. The managers, with Burke at their head, appeared in full dress. The collectors of gossip did not fail to remark that even Fox, generally so regardless of his appearance, had paid to the illustrious tribunal the compliment of wearing a bag and sword. Pitt had refused to be one of the conductors of the impeachment; and his commanding, copious, and sonorous eloquence was wanting to that great muster of various talents. Age and blindness had unfitted Lord North for the duties of a public prosecutor; and his friends were left without the help of his excellent sense, his tact and his urbanity. But in spite of the absence of these two distinguished members of the Lower House, the box in which the managers stood contained an array of speakers such as perhaps had not appeared together since the great age of Athenian eloquence.

There were Fox and Sheridan, the English Demosthenes and the English Hyperides. There was Burke, ignorant indeed or negligent of the art of adapting his reasonings and his style to the capacity and taste of his hearers, but in 'amplitude of comprehension and richness of imagination superior to every orator, ancient or modern. There, with eyes reverentially fixed on Burke, appeared the finest gentleman of the age, his form developed by every manly exercise, his face beaming with intelligence and spirit, the ingenious, the chivalrous, the high-souled Windham. Nor, though surrounded by such men, did the

youngest manager pass unnoticed. At an age when most of those who distinguish themselves in life are still contending for prizes and fellowships at college, he had won for himself a conspicuous place in Parliament. No advantage of fortune or connection was wanting that could set off to the height his splendid talents and his unblemished honor. Those who have listened with delight, till the morning sun shone on the tapestries of the House of Lords, to the lofty and animated eloquence of Charles Earl Grey, are able to form some estimate of the powers of a race of men among whom he was not the foremost.

The charges and the answers of Hastings were first read. The ceremony occupied two whole days, and was rendered less tedious than it would otherwise have been by the silver voice and just emphasis of Cowper, the clerk of the court, a near relation of the amiable poet.

On the third day Burke rose. Four sittings were occupied by his opening speech, which was intended to be a general introduction to all the charges. With an exuberance of thought and a splendor of diction which more than satisfied the highly raised expectation of the audience, he described the character and institutions of the natives of India, recounted the circumstances in which the Asiatic empire of Britain had originated, and set forth the constitution of the Company and of the English Presidencies. Having thus attempted to communicate to his hearers an idea of Eastern society, as vivid as that which existed in his own mind, he proceeded to arraign the ad-

ministration of Hastings as systematically conducted in defiance of morality and public law.

The energy and pathos of the great orator extorted expressions of unwonted admiration from the stern and hostile Chancellor, and, for a moment, seemed to pierce even the resolute heart of the defendant. The ladies in the galleries, unaccustomed to such displays of eloquence, excited by the solemnity of the occasion, and perhaps not unwilling to display their taste and sensibility, were in a state of uncontrollable emotion. Handkerchiefs were pulled out; smelling bottles were handed round; hysterical sobs and screams were heard; and Mrs. Sheridan was carried out in a fit.

At length the orator concluded. Raising his voice till the old arches of Irish oak resounded, "Therefore," said he, "hath it with all confidence been ordered, by the Commons of Great Britain, that I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons' House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all!"

When the deep murmur of various emotions had sub-

sided, Mr. Fox rose to address the Lords respecting the course of proceedings to be followed. The wish of the accusers was that the court would bring to a close the investigation of the first charge before the second was opened. The wish of Hastings and of his counsel was that the managers should open all the charges, and produce all the evidence for the prosecution, before the defence began. The Lords retired to their own House to consider the question. The Chancellor took the side of Hastings. Lord Loughborough, who was now in opposition, supported the demand of the managers. The division showed which way the inclination of the tribunal leaned. A majority of near three to one decided in favor of the course for which Hastings contended.

When the court sat again, Mr. Fox, assisted by Mr. Grey, opened the charge respecting Cheyte Sing, and several days were spent in reading papers and hearing witnesses. The next article was that relating to the princesses of Oude. The conduct of this part of the case was intrusted to Sheridan. The curiosity of the public to hear him was unbounded. His sparkling and highly finished declamation lasted two days; but the hall was crowded to suffocation during the whole time. It was said that fifty guineas had been paid for a single ticket. Sheridan, when he concluded, contrived, with a knowledge of stage effect which his father might have envied, to sink back, as if exhausted, into the arms of Burke, who hugged him with the energy of generous admiration.

June was now far advanced. The session could not last much longer; and the progress which had been made in the impeachment was not very satisfactory. There were twenty charges. On two only of these had even the case for the prosecution been heard; and it was now a year since Hastings had been admitted to bail.

The interest taken by the public in the trial was great when the court began to sit, and rose to the height when Sheridan spoke on the charge relating to the Begums. From that time the excitement went down fast. The spectacle had lost the attraction of novelty. The great displays of rhetoric were over. What was behind was not of a nature to entice men of letters from their books in the morning, or to tempt ladies who had left the masquerade at two to be out of bed before eight. There remained examinations and cross-examinations. There remained statements of accounts. There remained the reading of papers, filled with words unintelligible to English ears. There remained bickerings, not always carried on with the best taste or the best temper, between the managers of the impeachment and the counsel for the defence, particularly between Mr. Burke and Mr. Law. There remained the endless marches and counter-marches of the peers between their House and the hall: for as often as a point of law was to be discussed, their Lordships retired to discuss it apart; and the consequence was, as a peer wittily said, that the judges walked and the trial stood still.

It is to be added that, in the spring of 1788, when the

trial commenced, no important question, either of domestic or foreign policy, occupied the public mind. The proceeding in Westminster Hall, therefore, naturally attracted most of the attention of Parliament and of the country. It was the one great event of that season. But in the following year the king's illness, the debates on the Regency, the expectation of a change of ministry, completely diverted public attention from Indian affairs; and within a fortnight after George the Third had returned thanks in St. Paul's for his recovery, the States-General of France met at Versailles. In the midst of the agitation produced by these events, the impeachment was for a time almost forgotten.

The trial in the hall went on languidly. In the session of 1788, when the proceedings had the interest of novelty, and when the peers had little other business before them, only thirty-five days were given to the impeachment. In 1789, the Regency Bill occupied the Upper House till the session was far advanced. When the king recovered, the circuits were beginning. The judges left town; the Lords waited for the return of the oracles of jurisprudence; and the consequence was that during the whole year only seventeen days were given to the case of Hastings. It was clear that the matter would be protracted to a length unprecedented in the annals of criminal law.

The result ceased to be a matter of doubt, from the time when the Lords resolved that they would be guided by the rules of evidence which are received in the inferior

courts of the realm. Those rules, it is well known, exclude much information which would be quite sufficient to determine the conduct of any reasonable man, in the most important transactions of private life. These rules, at every assizes, save scores of culprits whom judges, jury, and spectators, firmly believe to be guilty. But when those rules were rigidly applied to offences committed many years before, at the distance of many thousands of miles, conviction was, of course, out of the question. We do not blame the accused and his counsel for availing themselves of every legal advantage in order to obtain an acquittal. But it is clear that an acquittal so obtained cannot be pleaded in bar of the judgment of history.

At length, in the spring of 1795, the decision was pronounced, near eight years after Hastings had been brought by the Serjeant-at-Arms of the Commons to the bar of the Lords. On the last day of this great procedure the public curiosity, long suspended, seemed to be revived. Anxiety about the judgment there could be none; for it had been fully ascertained that there was a great majority for the defendant. Nevertheless many wished to see the pageant, and the hall was as much crowded as on the first day. But those who, having been present on the first day, now bore a part in the proceedings of the last, were few; and most of those few were altered men.

As Hastings himself said, the arraignment had taken place before one generation, and the judgment was pronounced by another. The spectator could not look at the

woolsack, or at the red benches of the peers, or at the green benches of the Commons, without seeing something that reminded him of the instability of all human things, of the instability of power and fame and life, of the more lamentable instability of friendship. The great seal was borne before Lord Loughborough, who, when the trial commenced, was a fierce opponent of Mr. Pitt's government, and who was now a member of that government, while Thurlow, who presided in the court when it first sat, estranged from all his old allies, sat scowling among the junior barons. Of about a hundred and sixty nobles who walked in the procession on the first day, sixty had been laid in their family vaults. Still more affecting must have been the sight of the managers' box. What had become of that fair fellowship, so closely bound together by public and private ties, so replendent with every talent and accomplishment? It had been scattered by calamities more bitter than the bitterness of death. The great chiefs were still living, and still in the full vigor of their genius. But their friendship was at an end. It had been violently and publicly dissolved, with tears and stormy reproaches. If those men, once so dear to each other, were now compelled to meet for the purpose of managing the impeachment, they met as strangers whom public business had brought together, and behaved to each other with cold and distant civility. Burke had in his vortex whirled away Windham. Fox had been followed by Sheridan and Grey.

Only twenty-nine Peers voted. Of these only six found Hastings guilty on the charges relating to Cheyte Sing and to the Begums. On other charges, the majority in his favor was still greater. On some he was unanimously absolved. He was then called to the bar, was informed from the woolsack that the Lords had acquitted him, and was solemnly discharged. He bowed respectfully and retired.

We have said that the decision had been fully expected. It was also generally approved. The length of his trial made him an object of compassion. It was thought, and not without reason, that, even if he was guilty, he was still an ill-used man, and that an impeachment of eight years was more than a sufficient punishment. It was also felt that, though, in the ordinary course of criminal law, a defendant is not allowed to set off his good actions against his crime, a great political cause should be tried on different principles, and that a man who had governed an empire during thirteen years might have done some very reprehensible things, and yet might be on the whole deserving of rewards and honors rather than of fine and imprisonment.

THOMAS BABINGTON MACAULAY.

NOTES

This passage is considered one of the finest pieces of descriptive writing in the English language. Macaulay had a glowing imagination and he makes us see the trial in Westminster Hall almost as vividly as if we were onlookers. Note how impres-

sive are his brief comments on the various actors in the scene. He begins by preparing us for a great event by dwelling on the history of the hall; then he describes the famous spectators, the counsel for the defense and the speakers for the prosecution. We are able through this preparation to enter into the spirit of the trial in a way that would be impossible otherwise.

WORDS AND PHRASES

Plantagenets: Kings of England in the Middle Ages.

William Rufus: William II, son of William the Conqueror.

Bacon: The famous Francis, Lord Bacon, who was found guilty of taking bribes while a judge.

Somers: Lord, a great jurist.

Strafford: Thomas Wentworth, Earl of Strafford, tried by the House of Lords and executed in 1641.

Charles: Charles I, king of England, executed in 1649.

Gibraltar: An English fortress on the Strait of Gibraltar in Spain which was vainly besieged by the Spanish in 1782.

Prince of Wales: Afterward George IV.

Siddons: Mrs. Scott Siddons, probably the greatest tragic actress of the English stage.

Mens æqua in arduis: A calm mind amidst disturbances.

Cicero: The greatest of Roman orators.

Tacitus: A great Roman historian.

Reynolds: Sir Joshua, the most famous of English painters.

Managers: The members of the House of Commons who conducted the prosecution.

Pitt: William Pitt, the younger, prime minister of England.

Lord North: Prime minister of England from 1770 to 1782.

Fox: Charles James, one of the greatest of English orators.

Sheridan: Richard Brinsley, a famous orator and playwright.

Demosthenes: The greatest of Greek orators.

Company: The East India Company, which controlled India.

Cheyte Sing: An Indian ruler ruined by Hastings.

Princesses of Oude: Indian princesses whose maltreatment by Hastings awakened more indignation than any other of his crimes.

States-General: The meeting of the French representatives in 1789 which began the French Revolution.

Woolsack: The cushion stuffed with wool on which sits the Lord Chancellor, the presiding officer of the House of Lords.

OLIVER GOLDSMITH

To be the most beloved of English writers — what a title that is for a man? A wild youth, wayward, but full of tenderness and affection, quits the country village where his boyhood has been passed in happy musing, in idle shelter, in fond longing to see the great world out of doors, and achieve name and fortune; and after years of dire struggle and neglect and poverty, his heart turning **back** as fondly to his native place as it had longed eagerly for change when sheltered there, he writes a book and a poem, full of the recollections and feelings of home: he paints the friends and scenes of his youth, and peoples Auburn and Wakefield with remembrances of Lissoy. Wander he must, but he carries away a home relic with him, and dies with it on his breast. His nature is truant; in repose it longs for change, as on the journey it looks back for friends and quiet. He passes to-day in building an air-castle for to-morrow, or in writing yesterday's elegy; and he would fly away this hour, but that a cage and necessity keep him.

What is the charm of his verse, of his style, and humor? His sweet regrets, his delicate compassion, his soft smile, his tremulous sympathy, the weakness which he admits? Your love for him is half pity. You come hot and tired from the day's battle, and this sweet minstrel sings to you. Who could harm the kind, vagrant harper? Whom did he ever hurt? He carries no weapon save the harp on

which he plays to you; and with which he delights great and humble, young and old, the captains in the tents, or the soldiers round the fire, or the women and children in the villages, at whose porches he stops and sings his simple songs of love and beauty. With that sweet story of *The Vicar of Wakefield* he has found entry into every castle and hamlet in Europe.

Oliver Goldsmith was born at Pallas, in the county of Longford, Ireland, in 1728. Two years after the child's birth, his father, Charles Goldsmith, removed his family to Lissoy, that sweet "Auburn" which every person who has read the poem sees in fancy. Here the kind parson brought up his eight children; and loving all the world, as his son says, fancied all the world loved him. He had a crowd of poor dependants besides those hungry children. He kept an open table, round which sat flatterers and poor friends who laughed at the honest rector's many jokes and ate the produce of his seventy acres of farm. The good Charles Goldsmith left but little provision for his hungry race when death summoned him; and one of his daughters being engaged to a squire of rather superior dignity, Charles Goldsmith impoverished the rest of his family to provide the girl with a dowry.

The small-pox, which scourged all Europe at that time and ravaged the roses off the cheeks of half the world, fell foul of poor little Oliver's face when the child was eight years old and left him scarred and disfigured for his life. An old woman in his father's village taught him his

letters and pronounced him a dunce; Paddy Byrne, the schoolmaster, took him in charge, and from Paddy Byrne he was sent to a clergyman at Elphin. When a child was sent to school in those days, the usual phrase was that he was placed under Mr. So-and-so's ferule. Poor little ancestors! It is hard to think how ruthlessly you were birched; and how much of needless whipping and tears our small forefathers had to undergo! A relative — kind Uncle Contarine — took the main charge of little Noll, who went through his school-days righteously doing as little work as he could; robbing orchards, playing ball and making his pocket-money fly whenever fortune sent him any.

One can fancy a queer, pitiful look of humor and appeal upon that little, scarred face — the funny little figure — the funny little brogue. In his life and his writings, which are the honest expression of it, he is constantly bewailing that homely face and person; anon, he surveys them in the glass ruefully, and presently assumes the most comical dignity. He likes to deck out his little person in splendor and fine colors. When he tried to practise as a doctor, he got by hook or crook a black velvet suit and looked as big and grand as he could, and kept his hat over a patch on the old coat; in better days he bloomed out in plum-color, in blue silk, and in new velvet.

They showed until lately a window at Trinity College, Dublin, on which the name O. Goldsmith was engraved with a diamond. Not the young student's, who made but

a poor figure in that place of learning. He was idle, penniless, and fond of pleasure. He wrote ballads for the street-singers, who paid him a crown for a poem; and his pleasure was to steal out at night and hear his verses sung. He was chastised by his tutor for giving a dance in his rooms, and took the box on the ear so much to heart that he packed his all, pawned his books and little property, and disappeared from college and family. He said he intended to go to America, but when his money was spent, the young prodigal came home ruefully and the good folks there killed their calf — it was but a lean one — and welcomed him back.

After college, he hung about his mother's house and lived for some years an idle life — passed a month with this relation and that, a year with one patron or another. Tired of this life, it was resolved that he should go to London and study law; but he got no farther on the road to London and the woolsack than Dublin, where he lost the fifty pounds given him for an outfit, and whence he returned to the unwearied forgiveness of home. Then he determined to be a doctor and Uncle Contarine helped him to a couple of years at Edinburgh. Then from Edinburgh he felt that he ought to hear the famous professors of Leyden and Paris.

A little later he went to London, where he was to spend the greater part of the rest of his life; he never saw his home in Lissoy again. He entered on a career of struggle, but his sweet and friendly nature bloomed kindly always

in the midst of life's storm and rain and bitter weather. The poor fellow was never so friendless but he could befriend some one; never so pinched and wretched but he could give of his crust, and speak his word of compassion. If he had but his flute left, he could give that and make the children happy in a dreary London court. He could give coal to his poor neighbor; he could give away his blanket in college to the poor widow; he could pawn his coat to save his landlord from jail. When he was at the height of his reputation and the Earl of Northumberland asked if he could be of any service to Goldsmith, Goldsmith recommended his brother and not himself to the great man. "My patrons," he said, "are the booksellers, and I want no others." Hard patrons they were, and hard work he did; but he did not complain much; he did not care to make much of it that printer or publisher had overlooked his merit or left him poor. Literary fashion did not shine on him; he was not in favor at court. He had not the great public back of his writings, but he had the noble Johnson, and the great Gibbon and the great Burke and the great Fox — friends and admirers illustrious indeed!

Nobody knows, and I daresay Goldsmith's buoyant temper kept no account, of all the pains which he endured during the early period of his literary career. Should any man of letters in our day have to bear up against such, heaven grant he may come out of the period of misfortune with such a pure, kind heart as that which

Goldsmith obstinately bore in his breast. For the last half-dozen years of his life, he was far removed from the pressure of any ignoble necessity; and in the receipt, indeed, of a pretty large income from the booksellers, his patrons. Had he lived but a few years more, his public fame would have been as great as his private reputation, and he might have enjoyed alive a part of that esteem which his country has ever since paid to the vivid genius who has touched on almost every subject of literature and touched nothing that he did not adorn. In the strength of his age and the dawn of his reputation, having for backers and friends the most illustrious literary men of the time, fame and prosperity might have been in store for Goldsmith had fate so willed it; and, at forty-five, had not sudden disease carried him off.

He owed £2,000 at his death. "Was ever poet," Johnson asked, "so trusted before?" His life was tracked and his substance wasted by crowds of hungry beggars and lazy dependants. If they came at a lucky time, he gave them of his money; if they begged on empty-purse days, he gave them his "promissory notes, or he treated them at a tavern where he had credit, or he obliged them with an order on his tailor for coats, for which he paid as long as he could earn. Staggering under a load of debt and labor, tracked by creditors, running from a hundred poor dependants, whose appealing looks were perhaps the hardest of all pains for him to bear, devising feverish schemes for the morrow, — new histories, new comedies, all sorts

of literary schemes, — at last. at five and forty, death seized him and closed his career. I have been many a time in the chambers in the Temple which were his, and passed up the staircase which Johnson and Burke and Reynolds trod to see their friend, their poet, their kind Goldsmith — the stair on which the poor women sat weeping bitterly when they heard that the greatest and most generous of all men lay dead within the black oak door.

Think of him reckless, thriftless, vain, if you like — but merciful, gentle, generous, full of love and pity. Think of the wonderful and unanimous response of affection with which the world has paid back the love he gave it. His humor delights us still, his song is as fresh and beautiful as when first he charmed with it, his words are in all our mouths; his very weaknesses are beloved and familiar. His benevolent spirit seems still to smile on us, to do gentle kindness, to succor with sweet charity, to sooth, caress and forgive — to plead with the fortunate for the unhappy and the poor.

WILLIAM MAKEPEACE THACKERAY.

NOTES

This picture of Goldsmith is in Thackeray's best descriptive manner. The author, William Makepeace Thackeray, was one of the great English novelists of the last century and a master of character drawing. It will be observed that a thin vein of narration runs through this description, though

Thackeray makes no effort to write a biography of Goldsmith. What he does is to draw a picture of the man's appearance and give us an idea of his character. What is the prevailing idea of Goldsmith you draw from this description? Was he a lovable man? Give in your own words an outline of Goldsmith's character as presented by Thackeray.

WORDS AND PHRASES

Auburn: The name of the village in Goldsmith's poem, "The Deserted Village."

Wakefield: The scene of Goldsmith's famous novel, *The Vicar of Wakefield*.

Gibbon: Edward, author of *The Decline and Fall of the Roman Empire*, the greatest English historical work.

Temple: A collection of buildings in London inhabited chiefly by lawyers.

A GENTLEMAN OF HONOR

And now a great blow fell on Thomas Dabney. Shortly before the war he had been asked by a trusted friend to put his name as security on some papers for a good many thousand dollars. At the time he was assured that his name would only be wanted to tide over a crisis of two weeks, and that he would never hear of the papers again. It was a trap set, and his unsuspecting nature saw no danger, and he put his name to the papers. Loving this man, and confiding in his honor as in a son's, he thought no more of the transaction.

It was now in the autumn of 1866. One night he walked upstairs to the room where his children were sitting, with a paper in his hand. "My children," he said, "I am a ruined man. The sheriff is downstairs. He has served this writ on me. It is for a security debt. I do not even know how many more such papers have my name to them." His face was white as he said these words. He was sixty-eight years of age, with a large and helpless family on his hands, and the country in such a condition that young men scarcely knew how to make a livelihood.

The sheriff came with more writs. Thomas roused himself to meet them all. He determined to pay every dollar.

But to do this he must have time. The sale of everything that he owned would not pay all these claims. He put the business in the hands of his lawyer, who was also

his intimate friend. The latter contested the claims, and this delayed things till Thomas could decide on some way of paying the debts.

A gentleman to whom he personally owed several thousand dollars courteously forbore to send in his claim. Thomas was determined that he should not on this account fail to get his money, and wrote urging him to bring a friendly suit, that, if the worst came, he should at least get his proportion. Thus urged, the friendly suit was brought, the man 'deprecating the proceeding as looking like pressing a gentleman.

And now the 'judgments, as Dabney knew they would, went against him one by one. In November, 1866, the Burleigh plantation was put up at auction and sold, but the privilege of buying it in a certain time was reserved to Thomas. At this time incendiary fires were common. There was not much law in the land; we heard of gin-houses and cotton houses being burned in all directions. One day as Thomas came back from a business journey, the smoldering ruins of his ginhouse met his eye. The building was itself valuable and necessary. All the cotton that he owned was consumed in it. He had not a dollar. He had to borrow the money to buy a postage stamp, not only during this year but during many years to come. It was a time of deepest gloom. Thomas Dabney had been wounded to the bottom of his affectionate heart by the perfidy of the man who had brought this on his house. In the midst of the grinding poverty that now

fell in full force on him, he heard of the reckless extravagance of this man on the money that should have been used to meet these debts.

Many honorable men in the South were taking the benefit of the bankrupt law. Thomas's relations and friends urged him to take the law. It was madness, they said, for a man of his age, in the condition the country was then in, to talk of settling the immense debts that were against him. He refused with scorn to listen to such proposals, but his heart was well-nigh broken.

He called his children around him, as he lay in bed, not eating and scarcely sleeping.

"My children," he said, "I shall have nothing to leave you but a fair name. But you may depend that I shall leave you that. I will, if I live, pay every dollar that I owe. If I die, I leave these debts to you to discharge. Do not let my name be dishonored. Some men would kill themselves for this. I will not do that. But I shall die."

The grief of betrayed trust was the bitterest drop in his cup of suffering. But he soon roused himself from this depression and set about arranging to raise the money needed to buy in the plantation. It could only be done by giving up all the money brought in by the cotton crop for many years. This meant rigid self-denial for himself and his children. He could not bear the thought of seeing his daughters deprived of comforts, though he was ready to endure unflinchingly any fate that might be in store for him. His tenderest feelings, however, were stirred for

them. His chivalrous nature had always revolted from the sight of a woman doing hard work, and he determined to spare his daughters all such labor as he could perform. General Sherman had said that he would like to bring every Southern woman to the washtub. "He shall never bring my daughters to the washtub," Thomas Dabney said; "I will do the washing myself." And he did it for two years. He was in his seventieth year when he began to do it.

This may give some idea of the labor, the privations, the hardships, of those terrible years. The most intimate friends of Thomas, nay, his own children, who were not in the daily life at Burleigh, have never known the "unprecedented self-denial, carried to the extent of acutest bodily sufferings, which he practised during this time. A curtain must be drawn over this part of the life of my lion-hearted father!

When he grew white and thin, and his frightened daughters prepared a special dish for him, he refused to eat the delicacy. It would choke him, he said, to eat better food than they had, and he yielded only to their earnest "solicitations. He would have died rather than ask for it. When the food was so coarse and so ill-prepared that he could scarcely eat it, he never failed, on rising from the table, to say earnestly and reverently, as he stood by his chair, "Thank the Lord for this much."

During a period of eighteen months no light in summer, and none but a fire in winter, except in some case of neces-

sity, was seen in the house. He was fourteen years in paying these debts that fell on him in his sixty-ninth year. He lived but three years after the last dollar was paid.

SUSAN DABNEY SMEDES.

NOTES

This is an unusually good description of character. The "gentleman of honor," Thomas Dabney, stands out clearly in our minds. We know just what kind of man he is, and at the close of the article we are filled with a spirit of reverence for his courage and his sense of honor. No more honorable gentlemen have ever lived than the planters of the Old South, of whom Thomas Dabney was one.

Of what law might Thomas Dabney have taken advantage in order to escape the greater part of his burden of debt? Why did he not do so? Why was Dabney's chance of paying off a great debt in 1866 such a poor one? What new misfortune befell him? Did this added blow break his spirit? What measures did he take for the payment of his debts? What lesson does Thomas Dabney's life teach us all?

A GENTLEMAN

It is almost a definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as parallel to what are called comforts or conveniences in arrangements of a personal nature: like an easy-chair or a good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them. The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast; — all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make every one at his ease and at home.

He has his eyes on all his company; he is tender toward the bashful, gentle toward the distant, and merciful toward the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort, he has

no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out.

From a long-sighted prudence, he observes the maxim of the ancient sage, that we should ever conduct ourselves toward our enemy as if he were one day to be our friend. He has too much good sense to be affronted at insults, he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain because it is inevitable, to bereavement, because it is irreparable, and to death, because it is his destiny. If he engages in controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds; who, like blunt weapons, tear and hack instead of cutting clean, who mistake the point in argument, waste their strength on trifles, misconceive their adversary, and leave the question more involved than they find it. He may be right or wrong in his opinion, but he is too clear-headed to be unjust.

Nowhere shall we find greater candor, consideration, indulgence: he throws himself into the minds of his opponents, he accounts for their mistakes. He knows the weakness of human reason as well as its strength, its province and its limits. If he be an unbeliever, he will

be too profound and large-minded to ridicule religion or to act against it; he is too wise to be a dogmatist or fanatic in his infidelity. He respects piety and devotion; he even supports institutions as venerable, beautiful, or useful, to which he does not assent; he honors the ministers of religion, and it contents him to decline its mysteries without assailing or denouncing them. He is a friend of religious toleration, and that, not only because his philosophy has taught him to look on all forms of faith with an impartial eye, but also from the gentleness of feeling, which is the attendant on civilization.

Not that he may not hold a religion, too, in his own way, even when he is not a Christian. In that case his religion is one of imagination and sentiment; it is the embodiment of those ideas of the sublime, majestic, and beautiful, without which there can be no large philosophy. Sometimes he acknowledges the being of God, sometimes he invests an unknown principle or quality with the attributes of perfection. And this deduction of his reason, or creation of his fancy, he makes the occasion of such excellent thoughts, and the starting-point of so varied and systematic a teaching, that he even seems like a disciple of Christianity itself.

JOHN HENRY NEWMAN.

NOTES

This is a fine piece of exposition. The author lays down his definition of a gentleman and then proceeds to show how fitting it is. Make a list of the things that a true gentleman avoids. Make a list of the things he does. Add to either list.

READING FOR PROFIT

It is not necessary for me to dwell upon any of the great commonplaces which the follower of knowledge does well to keep always before his eyes, and which represent the wisdom of many generations of studious experience. You may have often heard from others, or may have found out, how good it is to have on your shelves, however scantily furnished they may be, three or four of those books to which it is well to give ten minutes every morning, before going down into the battle and choking dust of the day. Men will name these books for themselves. One will choose the Bible, another Goethe, one *The Imitation of Christ*, another Wordsworth. Perhaps it matters little what it be so long as your writer has cheerful seriousness, elevation, and, above all, a sense of size and strength, which shall open out the day before you and bestow gifts of fortitude and mastery.

Then, to turn to the intellectual side. You know as well as I, or any one can tell you, that knowledge is worth little until you have made it so perfectly your own as to be capable of reproducing it in precise and definite form. Goethe said that in the end we only retain of our studies, after all, what we practically employ of them. And it is at least well that in our serious studies we should have the possibility of practically turning them to a definite destination clearly before our eyes. Nobody can be sure that he has got clear ideas on a subject unless he has tried to

put them down on a piece of paper in independent words of his own. It is an excellent plan, too, when you have read a good book, to sit down and write a short abstract of what you can remember of it. It is a still better plan, if you can make up your mind to a slight extra labor, to do what Lord Strafford and Gibbon and Daniel Webster did. After glancing over the title, subject or design of a book, these eminent men would take a pen and write roughly what questions they expected to find answered in it, what difficulties solved, what kind of information imparted. Such practices keep us from reading with the eye only, gliding vaguely over the page; they help us to *place* our new acquisitions in relation with what we knew before. It is almost always worth while to read a thing twice over, to make sure that nothing has been missed or dropped on the way, or wrongly conceived or interpreted. And if the subject be serious, it is often well to let an interval elapse. Ideas, relations, statements of fact, are not to be taken by storm. We have to steep them in the mind, in the hope of thus extracting their inmost essence and significance. If one lets an interval pass, and then returns, it is surprising how clear and ripe that has become which, when we left it, seems crude, obscure, full of perplexity.

Apart from such mechanical devices as those I have mentioned, there are habits and customary attitudes of mind which a conscientious reader will practise if he desires to get out of a book still greater benefits than the writer of it may have designed or thought of. For ex-

ample, he should never be content with mere aggressive and 'negatory criticism of the page before him. The page may be open to such criticism, and in that case it is natural to indulge in it; but the reader will often find an unexpected profit by asking himself: What does this error teach me? How comes that fallacy to be here? How came the writer to fall into this defect of taste? To ask such questions gives a reader a far healthier tone of mind, in the long run, more seriousness, more depth, more moderation of judgment, more insight into other men's ways of thinking — as well as into his own — than any amount of impatient condemnation and hasty denial.

Again, let us not be too ready to detect an 'inconsistency in our author, but rather let us teach ourselves to distinguish between inconsistency and having two sides to an opinion. "Before I admit that two and two are four," some one said, "I must first know to what use you are going to put the proposition." That is to say, even the plainest proposition needs to be stated with a view to the drift of the discussion in hand, or with a view to some special part of the discussion. When the turn of some other part of the matter comes, it will be convenient and often necessary to bring out into full light another side of your opinion, not contradictory but 'complementary, and the great distinction of a candid disputant, or of a reader of good faith, is his willingness to take pains to see the points of 'reconciliation among different aspects and expressions of what is substantially the same judgment.

Then, again, no one needs to be reminded that the great successes of the world have been affairs of a second, a third, nay, a fiftieth trial. The history of literature, of science, of art, of industrial achievements, all testify to the truth that success is only the last term of what looked like a series of failures. What is true of the great achievements of history is true also of the little achievements of the observant cultivator of his own understanding. If a man is despondent about his work, the best remedy that I can prescribe to him is to turn to a good biography; there he will find that other men before him have known the dreary reaction that follows long-sustained effort, and he will find that one of the differences between the first-rate man and the fifth-rate lies in the vigor with which the first-rate man recovers from this reaction, and crushes it down, and again flings himself once more upon the breach. I remember the wisest and most virtuous man I have ever known, or am ever likely to know — Mr. Mill — once saying to me that whenever he had written anything, he always felt profoundly dissatisfied with it, and it was only by reflecting that he had felt the same about other pieces of which the world had thought well, that he could bring himself to send the new production to the printer. The heroism of the scholar and the truth-seeker is not less admirable than the heroism of the man-at-arms.

Finally, the most central and important of all the commonplaces of the student is that the stuff of which life is made is Time; it is better, as Goethe said, to do the most

trifling thing in the world than to think half an hour a trifling thing. Nobody means by this that we are to have no pleasures. Where time is lost and wasted is where many people lose and waste their money — in things that are neither pleasure nor business — in those random and officious sociabilities which neither refresh nor instruct nor invigorate, but only fret and benumb and wear all the edge off the mind. All these things, however, you have all of you often thought about; yet, alas! we are so ready to forget, both in these matters and in other and weightier, how irrevocable are our mistakes.

The moving Finger writes, and having writ,
Moves on; nor all your piety nor wit
Can lure it back to cancel half a line,
Nor all your tears wipe out a word of it.

JOHN MORLEY.

NOTES

In this piece of exposition, the author tells us how to read to the greatest advantage. We have only so much time for reading: how may we best employ that time? He begins by supposing that we select good books to read—that we do not spend our hours on trash. But good books may yield a great deal or but little, according to the way in which they are read. He tells us that we should master the books sufficiently to be able to use them in our thinking. Books that are only skimmed over, books that we cannot remember and use, might as well not be read at all. After having read the book carefully and thoughtfully, we should criticize it, in order to discover any errors it may contain. Furthermore, it is well for

us to see what thoughts we may add to the subject treated in the book — thoughts the author has neglected. In reading we should find much to encourage us in the hard places of life, because so many great men have failed time and again, only to succeed in the end. Finally, we should remember not to waste time, as time is the stuff of which life is made. Write in your own words an outline of this exposition, and, following the author's advice, see whether you can think of any other ways in which you may read to greater advantage.

WORDS AND PHRASES

Mill: John Stuart, a great English writer on political economy and philosophy.



[See page 280]

‘GIVE ME LIBERTY!’

IV. ORATORY

Exposition, as we have seen, explains a fact, leaving the reader to accept or reject the explanation as it pleases him. Another literary type, argument, seeks to *convince* the reader of the truth of the explanation given. It answers objections and states with clearness and force why we should believe something to be true. But it is not enough to convince readers or hearers in some cases; we wish to persuade them to do something; since mere reasoning is not sufficiently arousing, it is necessary to appeal to the emotions. An appeal made by a speaker in the effort to bring the hearers to act is called an oration. Orations have little to do with narration or description, but properly concern themselves with exposition and argument. The language of oratory is more emotional than ordinary prose; all great orations are tinged with poetic feeling. It should be remembered that orations were originally spoken, and afterward reduced to writing and published. The reader should, therefore, know the circumstances under which the oration was delivered, since only in this way will he be able to enter into the spirit of it. Most orations are spoken to stimulate action, but some orations are delivered on special occasions for the purpose of exciting the hearers' feelings without any appeal to direct action. The orations which are given in this book were delivered by some of the most distinguished men in American public life.

Parts of these orations should be read aloud by the teacher and pupils. Certain striking paragraphs should be memorized and repeated as an oral exercise.

A CALL TO ARMS

The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offense, I should consider myself as guilty of treason toward my country, and of an act of disloyalty toward the Majesty of Heaven, which I revere above all earthly kings.

Mr. President, it is natural to man to indulge in the illusion of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren, till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and having ears, hear not, the things that so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth — to know the worst, and to provide for it.

I have but one lamp by which my feet are guided, and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the

past, I wish to know what there has been in the conduct of the British ministry for the last ten years to justify those hopes with which gentlemen have been pleased to solace themselves and the House. Is it that 'insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and 'reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation — the last arguments to which kings resort.

I ask, gentlemen, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain.

Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, deceive ourselves longer. Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hand of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded, and we have been spurned, with contempt, from the foot of the throne!

In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free, — if we mean to preserve inviolate those inestimable privileges for which we have been so long contending, — if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained — we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

They tell us, sir, that we are weak — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a

British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying 'supinely on our backs and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?

We are not weak if we make a proper use of those means which the God of nature has placed in our power. Three millions of people armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, sir, let it come!

It is vain to extenuate the matter. Gentlemen may cry, Peace, peace — but there is no peace. The war is actually begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? Is life so dear,

or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

PATRICK HENRY.

NOTES

This oration was delivered under circumstances peculiarly impressive. A convention met in Richmond, Virginia, in March, 1775, to take action in regard to the threatening political situation. There were two parties in the convention: one that wished to make an armed resistance to England; another and larger that preferred to postpone preparations for war in the hope of coming to an understanding with the English government. Henry delivered his great speech in an effort to persuade the majority to make ready immediately for war. The oration stirred the spirit of liberty, not only in Virginia but in all the other colonies as well.

What is the question Henry puts to the convention? How does he answer it? Are his reasons for military preparation convincing? If you had been a hearer, would you have been persuaded to act as Henry desired?

WORDS AND PHRASES

Siren: One of the three sisters of Greek myth who lured sailors to death by their singing.

Warlike preparation: A British army had been sent to occupy Boston, and England was making ready to subdue the colonies by force.

British ministry: Lord North and the other members of the British cabinet who proposed the measures for taxing the American colonies.

Before the throne: The colonies had petitioned George III to aid them in preventing Parliament from taxing the colonies.

The next gale: This was prophetic. The battle of Lexington took place shortly afterward.

THE CHARACTER OF WASHINGTON

America has furnished to the world the character of Washington. And, if our American institutions had done nothing else, that alone would have entitled them to the respect of mankind.

Washington! "First in war, first in peace, and first in the hearts of his countrymen!" Washington is all our own! The enthusiastic veneration and regard in which the people of the United States hold him prove them to be worthy of such a countryman; while his reputation abroad reflects the highest honor on his country. I would cheerfully put the question to-day to the intelligence of Europe and the world, What character of the century, upon the whole, stands out in the relief of history, most pure, most respectable, most sublime? and I doubt not, that, by a suffrage approaching to unanimity, the answer would be Washington!

The structure now standing before us, by its uprightness, its solidity, its durability, is no unfit emblem of his character. His public virtues and public principles were as firm as the earth on which it stands; his personal motives, as pure as the serene heaven in which its summit is lost. But, indeed, though a fit, it is an inadequate emblem. Towering high above the column which our hands have builded, beheld, not by the inhabitants of a single city or a single state, but by all the families of man, ascends the colossal grandeur of the character and life of

Washington. In all the constituents of the one, in all the acts of the other, in all its titles to immortal love, admiration, and renown, it is an American production. It is the embodiment and vindication of our transatlantic liberty. Born upon our soil, of parents also born upon it; never for a moment having had sight of the Old World; instructed, according to the modes of his time, only in the spare, plain, but wholesome elementary knowledge which our institutions provide for the children of the people; growing up beneath and penetrated by the genuine influences of American society; living from infancy to manhood and age amidst our expanding, but not luxurious civilization; partaking in our great destiny of labor, our long contest with unreclaimed nature and uncivilized man, our agony of glory, the war of Independence, our great victory of peace, the formation of the Union, and the establishment of the Constitution, he is all, all our own! Washington is ours. That crowded and glorious life,

Where multitudes of virtues passed along,
Each pressing foremost, in the mighty throng
Ambitious to be seen, then making room
For greater multitudes that were to come, —

that life was the life of an American citizen.

I claim him for America. In all the perils, in every darkened moment of the state, in the midst of the reproaches of enemies and the misgivings of friends, I turn to that transcendent name for courage and for consola-

tion. To him who denies or doubts whether our fervid liberty can be combined with law, with order, with the security of property, with the pursuits and advancement of happiness; to him who denies that our forms of government are capable of producing exaltation of soul and the passion of true glory; to him who denies that we have contributed anything to the stock of great lessons and great examples; — to all these I reply by pointing to Washington!

DANIEL WEBSTER.

NOTES

This selection is from a speech of Daniel Webster, delivered on the occasion of the dedication of the Washington monument in Washington. It is a specimen of that kind of oration in which the speaker aims to excite the feeling of love and reverence for some great man as a means of stimulating the patriotism of his hearers. Observe the swing of the language, which is not unlike that of poetry. This is the natural language of oratory. Write out Webster's account of the virtues of Washington in plain prose and note how much less impressive is the effect.

LAFAYETTE

Death, who knocks with equal hand at the door of the cottage and the palace gate, has been busy at his appointed work. Mourning prevails throughout the land, and the countenances of all are shrouded in the mantle of regret. Far across the wild Atlantic, amid the pleasant vineyards in the sunny land of France, there, too, is mourning; and the weeds of sorrow are alike worn by prince and peasant. Against whom has the monarch of the tomb turned his remorseless dart that such widespread sorrow prevails? Hark, and the agonized voice of freedom, weeping for her favorite son, will tell you in strains sadder than those with which she "shrieked as Kosciusko fell" that Lafayette — the gallant and the good — has ceased to live.

The friend and companion of Washington is no more. He who taught the eagle of our country, while yet unfledged, to plume his young wing and mate his talons with the lion's strength, has taken his flight far beyond the stars, beneath whose influence he fought so well. Lafayette is dead! The gallant ship, whose pennon has so often bravely streamed above the roar of battle and the tempest's rage, has at length gone slowly down in the still and quiet waters.

History's pages abound with those who have struggled forth from the nameless crowd, and, standing forward in the front rank, challenged the notice of their fellow-men;

but when, in obedience to their bold demands, we examine their claims to our admiration, how seldom do we find aught that excites our respect or commands our veneration! With what pleasure do we turn from the contemplation of the Cæsars and Napoleons of the human race to meditate upon the character of Lafayette! We feel proud that we belong to the same species; we feel proud that we live in the same age; and we feel still more proud that our own country drew forth and nurtured those generous virtues which went to form a character that, for love of liberty, romantic chivalry, unbounded generosity and unwavering devotion, has never had a parallel.

The history of this wonderful man is engraved upon the memory of every American, and I shall only advert to such portions of it as will best tend to illustrate his character. In 1777 our fathers were engaged in rescuing from the fangs of the British lion the rights which their sons are now enjoying. It was the gloomiest period of the Revolutionary struggle. Our army was feeble; an insolent and victorious enemy was pressing hard upon it; despondency had spread through its ranks. It seemed as if the last hope of freedom was gone. Deep gloom had settled over the whole country; and men looked with a despairing aspect upon the future of a contest which their best wishes could not flatter them was doubtful. It was at this critical period that their hopes were renovated and their spirits roused by the cheering intelligence that at Charleston, South Carolina, there had just arrived a gal-

lanc French nobleman of high rank and immense wealth, eager to embark his person and his fortunes in the sacred cause of liberty! New impulse was given to the energies of our dispirited troops. As the first ray of morning breaks upon the benighted and tempest-tossed mariner, so did this timely assistance cheer the hearts of our war-worn and almost despairing soldiers. The enthusiastic Frenchman, though but a beardless youth, was immediately taken into the affection and the confidence of Washington. Soon, too, did he flash his maiden sword upon his hereditary foes, and proved, upon the field of Brandywine, that his blood flowed as freely as his treasure in the cause he had espoused.

How came he here? Born to a high name and rich inheritance; educated at a dissipated and voluptuous court; married to a young and beautiful woman, — how came he to break through the blandishments of love and the temptations of pleasure and thus be found fighting the battles of strangers; far away in the wilds of America? It was because, from his infancy, there had grown up in his bosom a passion more potent than all others — the love of liberty. Upon his heart a spark from the very altar of freedom had fallen, and he watched and cherished it with more than vestal vigilance. This passionate love of liberty, this fire which was thenceforth to glow unquenched and undimmed, impelled him to break asunder the ties both of pleasure and affection. He had heard that a gallant people had raised the standard of revolt

against oppression, and he hastened to join them. It was to him the Crusade of Liberty; and, like a Knight of the Holy Cross, he had enlisted in the ranks of those who had sworn to rescue her altars from the profane touch of the tyrant.

More congenial to him by far were the hardships, the dangers, and the freedom of the American wilds than the ease, the luxury, and the slavery of his native court. He exchanged the voice of love for the savage yell and the hostile shout; the gentle strains of the harp and lute for the trumpet and drum and the still more terrible music of clashing arms. Nor did he come alone or empty-handed. The people in whose cause he was about to peril his life and his fortune were too poor to afford him even the means of conveyance, and his own court threw every obstacle in the way of the accomplishment of his wishes. Did this dampen his ardor? Did this chill his generous aspiration? No; it added new vigor to each. "I will fit out a vessel myself," exclaimed the enthusiastic youth; and in spite of the sneers of the young and the cautions of the old, the gallant boy redeemed his pledge. Soon a ship was seen flying fast and falcon-like across the wide Atlantic. She landed on our shores like a bird of promise; and by her present aid and hopes of future succor infused new vigor into our almost palsied arms.

From the moment of joining our ranks the young hero became the pride and the boast of the army. He won the affection of the stern-browed and iron-souled warriors of

New England and was received with open arms by the warm-hearted and chivalrous sons of the South. Though the dawn of manhood had scarcely begun to spring upon his cheek, yet were his counsels eagerly listened to by the hoary leaders and the scarred veterans of the war. On the field of battle he was impetuous and brave; in the council the wisdom of Nestor flowed from his lips.

But it is not my intention to go into a detailed account of the services rendered by Lafayette to the country of his adoption. Suffice it to say that throughout the Revolutionary struggle, with unchanged fidelity and undeviating devotion, he continued to pour forth his blood and his treasure in the sacred cause he had espoused; and when at length, full of honors, without one single stain upon his bright escutcheon, he returned to his native land, the voices of millions of freemen were united in invoking the blessing of heaven upon his head. Thenceforth a halo of glory surrounded him, and he was hailed by all the world as the Apostle of Liberty!

During the sanguinary scenes of the French Revolution, when the people had quaffed so deeply at the fountain of liberty that they became drunk and frenzied with the unusual draughts, Lafayette alone lost not his equanimity. He alone dared to oppose the wild excesses of the Jacobins; and though he was unable entirely to stem the maddened torrent, which seemed let loose from hell itself, yet many are the thanks due to his unwearied exertions to restrain it within the banks of law and order. Through-

out those troublesome times he was found at his post by the side of the constitution and the laws; and when at length the whole foundations of society were broken up and the wild current of licentiousness and crime swept him an exile into a foreign land, still did he hold fast his integrity of soul. In the gloomy dungeons of Olmutz, the flame of patriotism glowed as brightly and as warmly in his breast as ever it did when fanned by the free breezes of the mountains. For five long years was the friend of liberty immured in the prison of the tyrant. In vain did the civilized world demand his release.

The doors of the Austrian dungeon were at length thrown open and Lafayette returned to France. Great changes, however, had taken place in his absence. The flood of the Revolution had subsided. The tempest of popular commotion had blown over, leaving many and fearful evidences of its fury; and the star of the child of destiny had now become lord of the ascendant. Small was the sympathy between the selfish and ambitious Napoleon and Lafayette the patriot and philanthropist. They could no more mingle than the pure lights of heaven and the unholy fires of hell. Lafayette refused with scorn the dignities proffered by the First Consul. Filled with virtuous indignation at his country's fate, he retired from the capital; and, devoting himself awhile to the pursuits of private life, awaited the return of better times.

Here we cannot but pause to contemplate these

wonderful men, belonging to the same age and, to the same nation: Napoleon and Lafayette. Their names excite no kindred emotions; their fates no kindred sympathies. Napoleon — the Child of Destiny — the thunderbolt of war — the victor in a hundred battles — the dispenser of thrones and dominions; he who scaled the Alps and reclined beneath the pyramids, whose word was fate and whose wish was law. Lafayette — the volunteer of freedom — the advocate of human rights — the defender of civic liberty — the patriot and the philanthropist — the beloved of the good and the free. Napoleon — the vanquished warrior, ignobly flying from the field of Waterloo, the wild beast, ravaging all Europe in his wrath, hunted down by the banded and affrighted nations and caged far away upon an ocean-girded rock. Lafayette, a watchword by which men excite each other to deeds of worth and noble daring; whose home has become the Mecca of freedom, toward which the pilgrims of liberty turn their eyes from every quarter of the globe. Napoleon was the red and fiery comet, shooting wildly through the realms of space and scattering pestilence and terror among the nations. Lafayette was the pure and brilliant planet, beneath whose grateful beams the mariner directs his bark and the shepherd tends his flocks — Napoleon died and a few old warriors — the scattered relics of Marengo and Austerlitz — bewailed their chief. Lafayette is dead and the tears of a civilized world attest how deep is the mourning for his loss. Such is, and always will

be, the difference of feeling toward a benefactor and a conqueror of the human race.

In 1824, on Sunday, a single ship furled her snowy sails in the harbor of New York. Scarcely had her prow touched the shore, when a murmur was heard among the multitudes, which gradually deepened into a mighty shout of joy. Again and again were the heavens rent with the inspiring sound. Nor did it cease; for the loud strain was carried from city to city and from State to State, till not a tongue was silent throughout this wide republic from the lisping infant to the tremulous old man. All were united in one wild shout of 'gratulation. The voices of more than ten million freemen gushed up toward the sky and broke the stillness of its silent depths. But one note and one tone went to form this acclamation. Up in those pure regions clearly and sweetly did it sound: "Honor to Lafayette!" "Welcome to the Nation's Guest!"

It was Lafayette, the war-worn veteran, whose arrival on our shores had caused this widespread, this universal joy. He came among us to behold the independence and the freedom which his young arm had so well assisted in achieving; and never before did eye behold or heart of man conceive, such homage paid to virtue. Not a single city, but a whole nation rising as one man and greeting him with an affectionate embrace! One single day of such 'spontaneous homage were worth whole years of courtly adulation; one hour might well reward a man for

a whole life of danger and of toil. Then, too, the joy with which he must have viewed the prosperity of the people for whom he had so heroically struggled! To behold the nation which he had left a little child, now grown up in the full proportions of lusty manhood! To see the tender sapling, which he had left with hardly shade enough to cover its own roots, now waxing into the sturdy and unwedgeable oak, beneath whose grateful umbrage the oppressed of all nations find shelter and protection! That oak still grows on in its majestic strength, and wider and wider still extend its mighty branches. But the hand that watered and nourished it while yet a tender plant is now cold; the heart that watched with strong affection its early growth has ceased to beat.

Peace be to his ashes! Calm and quiet may they rest upon some vine-clad hill of his own beloved land! And it shall be called the Mount Vernon of France. And let no cunning sculpture, no monumental marble, deface with its mock dignity the patriot's grave; but, rather let the unpruned vine, the wild flower, and the free song of the uncaged bird, all that speaks of freedom and of peace, be gathered round it. Lafayette needs no mausoleum. His fame is mingled with the nation's history. His epitaph is engraved upon the hearts of men.

SARGENT SMITH PRENTISS.

NOTES

This oration resembles the foregoing one on Washington. Its purpose is to awaken reverence for the character of the great man who had just died. Prentiss, the speaker, was one of the most distinguished orators of the Old South. His speech is even more poetic than that of Webster — it is in what is called the *flowery* style, which is no longer popular, because most hearers, as well as readers, prefer prose to poetry nowadays. Note the poetic figures: death and freedom are represented as persons. Observe the comparison made between the character of Lafayette and the characters of Cæsar and Napoleon. Is the speaker's account of Lafayette's service in the Revolutionary War dry or graphic? What was the feeling that inspired Lafayette to come to the aid of the Americans? Let some boy with a good voice read this oration aloud; see whether the class is not impressed by it.

WORDS AND PHRASES

Kosciusko: A Pole who fought for America in the Revolution and was afterward wounded and captured in an effort to free Poland from Russia.

Brandywine: Fought on September 11, 1777.

Nestor: The oldest and wisest of the Greek leaders at the siege of Troy.

Jacobins: The party in the French Revolution which advocated extreme measures.

Olmütz: The Austrian fortress in which Lafayette was confined.

First Consul: This was Napoleon's title before he became the Emperor of the French.

GETTYSBURG SPEECH

Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, — that we here highly resolve that these dead shall not have died in vain, — that this nation, under God, shall have a new birth of freedom, — and that government of the people, by the people, for the people, shall not perish from the earth.

ABRAHAM LINCOLN.

THE NEW SOUTH

In speaking to the toast with which you have honored me, I accept the term, "The New South," as in no sense disparaging to the Old. Dear to me, sir, is the home of my childhood and the traditions of my people. I would not, if I could, dim the glory they won in peace and war, or by word or deed take aught from the splendor and grace of their civilization — never equaled and, perhaps, never to be equaled in its chivalric strength and grace. There is a New South, not through protest against the Old, but because of new conditions, new adjustments and, if you please, new ideas and aspirations. It is to this that I address myself.

Dr. Talmage has drawn for you, with a master's hand, the picture of your returning armies. He has told you how, in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes! . Will you bear with me while I tell you of another army that sought its home at the close of the late war — an army that marched home in defeat and not in victory — in pathos and not in splendor, but in glory that equaled yours and to hearts as loving as ever welcomed heroes home. Let me picture to you the footsore Confederate soldier as, buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865. Think of

him as ragged, half-starved, heavy-hearted, enfeebled by want and wounds; having fought to exhaustion, he surrenders his gun, wrings the hand of his comrades in silence, and lifting his tear-stained and pallid face for the last time to the graves that dot the old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey.

What does he find — let me ask you, who went to your homes eager to find in the welcome you had justly earned, full payment for four years' sacrifice — what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful? He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless; his social system, feudal in its magnificence, swept away; his people without law or legal status, his comrades slain, and the burdens of others heavy on his shoulders. Crushed by defeat, his very traditions are gone; without money, credit, employment, material, or training, and, besides all this, confronted with the gravest problem that ever met human intelligence — the establishing of a status for the vast body of his liberated slaves.

What does he do — this hero in gray with a heart of gold? Does he sit down in sullenness and despair? Not for a day. Surely God, who had stripped him of his prosperity, inspired him in his adversity. As ruin was never

before so overwhelming, never was restoration swifter. The soldier stepped from the trenches into the furrow; horses that had charged Federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June; women reared in luxury cut up their dresses and made breeches for their husbands, and, with a patience and a heroism that fit women always as a garment, gave their hands to work. There was little bitterness in all this. Cheerfulness and frankness prevailed. "Bill Arp" struck the keynote when he said: "Well, I killed as many of them as they did of me, and now I am going to work." Or the soldier returning home after defeat and roasting some corn on the roadside, who made the remark to his comrades: "You may leave the South if you want to, but I am going to Sandersville, kiss my wife, and raise a crop, and if the Yankees fool with me any more I will whip 'em again." I want to say to General Sherman — who is considered an able man in our parts, though some people think he is a kind of careless man about fire — that from the ashes he left us in 1864 we have raised a brave and beautiful city; that somehow we have caught the sunshine in the bricks and mortar of our homes, and have builded therein not one ignoble prejudice or memory.

But in all this what have we accomplished? What is the sum of our work? We have found out that in the general summary the free negro counts for more than he did as a slave. We have planted the schoolhouse on the

hilltop and made it free to white and black. We have sown towns and cities in the place of theories, and put business above politics. We have challenged your spinners in Massachusetts and your ironmakers in Pennsylvania. We have learned that the \$400,000,000 annually received from our cotton crop will make us rich, when the supplies that make it are home-raised. We have reduced the commercial rate of interest from twenty-four to six per cent, and are floating four-per-cent bonds. We have learned that one Northern immigrant is worth fifty foreigners, and have smoothed the path to southward, wiped out the place where Mason and Dixon's line used to be, and hung our latchstring out to you and yours. We have reached the point that marks perfect harmony in every household, when the husband confesses that the pies which his wife cooks are as good as those his mother used to bake; and we admit that the sun shines as brightly and the moon as softly as it did "before the war." We have established thrift in city and country. We have fallen in love with work. We have restored comfort to homes from which culture and elegance never departed. We have let economy take root and spread among us as rank as the crabgrass which sprung from Sherman's cavalry camps, until we are ready to lay odds on the Georgia Yankee, as he manufactures relics of the battlefield in a one-story shanty and squeezes pure olive oil out of his cotton seed, against any downeaster that ever swapped wooden nutmegs for flannel sausages in the valleys of

Vermont. Above all, we know that we have achieved in these "piping times of peace" a fuller independence for the South than that which our fathers sought to win in the forum by their eloquence or compel on the field by their swords.

It is a rare privilege, sir, to have had part, however humble, in this work. Never was nobler duty confided to human hands than the uplifting and upbuilding of the prostrate and bleeding South, misguided, perhaps, but beautiful in her suffering, and honest, brave, and generous always. In the record of her social, industrial, and political illustrations we await with confidence the verdict of the world.

But have we kept faith with you? In the fullest sense, yes. When Lee surrendered — I don't say when Johnston surrendered, because I understand he still alludes to the time when he met General Sherman last as the time when he "determined to abandon any further prosecution of the struggle" — when Lee surrendered, I say, and Johnston quit, the South became, and has since been, loyal to this Union. We fought hard enough to know that we were whipped and in perfect frankness accepted as final the arbitrament of the sword to which we had appealed. The South found her jewel in the toad's head of defeat. The shackles that held her in narrow limitations fell forward when the shackles of the negro slave were broken. Under the old régime the negroes were slaves to the South, the South was a slave to the system. The old plantation,

with its simple police regulation and its feudal habit, was the only type possible under slavery. Thus we gathered in the hands of a splendid and chivalric oligarchy the substance that should have been diffused among the people, as the rich blood, under certain 'artificial conditions, is gathered at the heart, filling that with 'affluent rapture, but leaving the body chill and colorless.

The Old South rested everything on slavery and agriculture, unconscious that these could neither give nor maintain healthy growth. The New South presents a perfect democracy, the oligarchs leading in the popular movement — a social system compact and closely knitted, less splendid on the surface but stronger at the core — a hundred farms for every plantation, fifty homes for every palace, and a diversified industry that meets the complex needs of this complex age.

The New South is enamored of her new work. Her soul is stirred with the breath of a new life. The light of a grander day is falling fair on her face. She is thrilling with the consciousness of growing power and prosperity. As she stands upright, full-statured and equal among the people of the earth, breathing the keen air and looking out upon the expanding horizon, she understands that her emancipation came because in the inscrutable wisdom of God her honest purpose was crossed and her brave armies were beaten.

This is said in no spirit of time-serving or apology. The South has nothing for which to apologize. She believes

that the late struggle between the States was war and not rebellion, revolution and not conspiracy, and that her convictions were as honest as yours. I should be unjust to the dauntless spirit of the South and to my own convictions if I did not make this plain in this presence. The South has nothing to take back. In my native town of Athens is a monument that crowns its central hill — a plain white shaft. Deep cut into its shining sides is a name dear to me above the names of men, that of a brave and simple man who died in brave and simple faith. Not for all the glories of New England — from Plymouth Rock all the way — would I exchange the heritage he left me in his soldier's death. To the foot of that shaft I shall send my children's children to reverence him who ennobled their name with his heroic blood. But, sir, speaking from the shadow of that memory, which I honor as I do nothing else on earth, I say that the cause in which he suffered and for which he gave his life was adjudged by higher and fuller wisdom than his or mine, and I am glad that the omniscient God held the balance of battle in His Almighty hand, and that human slavery was swept forever from American soil — the American Union saved from the wreck of war.

This message, Mr. President, comes to you from consecrated ground. Every foot of the soil about the city in which I live is sacred as a battleground of the republic. Every hill that invests it is hallowed to you by the blood of your brothers, who died for your victory, and doubly

hallowed to us by the blood of those who died hopeless, but undaunted, in defeat — sacred soil to all of us, rich with memories that make us purer and stronger and better, silent but staunch witnesses in its red desolation of the matchless valor of American hearts and the deathless glory of American arms — speaking an eloquent witness in its white peace and prosperity to the indissoluble union of American States and the imperishable brotherhood of the American people.

HENRY W. GRADY.

NOTES

This is probably the most famous oration that has been delivered in the United States since the War between the States. It was spoken by the great Georgia editor, Henry W. Grady, at a time when the wounds caused by the war of 1861-65 had not yet healed. It was the speaker's purpose to convince the Northern people that the South, while reverencing the memories of the past, had nevertheless become a vital part of the new nation that had grown out of the war — and so bring about a better feeling between the two great sections of our country. In this he was thoroughly successful.

Observe the graphic picture that Grady draws of the Confederate soldier returning from the war. Note how skillfully he blends humor with pathos. At the moment when the strain on the feelings begins to grow too severe, he tells a joke or two and thus relieves the hearer. This is frequently done by orators, for a speech is apt to grow monotonous if it continues long in one vein. After his beautiful tribute to the virtues of the Old South, Grady proceeds to describe the New South — its progress and accomplishments. He again employs humor, and

most effectively, in order to prevent tediousness. Note Grady's comparison between the Old South and the New. Do you think it effective? Put Grady's speech into your own words.

WORDS AND PHRASES

Dr. Talmage: De Witt Talmage, a noted New York clergyman.

Appomattox: Where Robert E. Lee surrendered, on April 9, 1865.

Battle-stained cross: The Confederate flag.

Bill Arp: A noted American humorist of the time.

Mason and Dixon's line: The ancient boundary line between Pennsylvania and Maryland and Virginia.

Wooden nutmeg: An old joke.

Johnston: Joseph E., who surrendered the Confederate army of the West shortly after Lee's surrender.

Toad's head: The allusion is to an old superstition that jewels are found in toads' heads.

Plymouth rock: Where the Pilgrims landed in 1620.

Consecrated ground: Several battles were fought around Atlanta in 1864.

THE MARCH OF THE FLAG

Will you remember that we do but what our fathers did — we but pitch the tent of liberty — farther westward, farther southward — we only continue the march of the flag.

The march of the flag!

In 1789, the flag of the republic waved over four million souls in thirteen States, and their savage territory, which stretched to the Mississippi, to Canada, to the Floridas. The timid minds of that day said that no new territory was needed, and, for the hour, they were right. But Jefferson, who dreamed of Cuba as a State of the Union; Jefferson, the first 'imperialist of the republic — Jefferson acquired that imperial territory which swept from the Mississippi to the mountains, from Texas to the British possessions, and the march of the flag began!

The infidels to the gospel of liberty raved, but the flag swept on! The title to that noble land out of which Oregon, Washington, Idaho, and Montana have been carved, was uncertain; Jefferson, strict 'constructionist of 'constitutional power though he was, obeyed the Anglo-Saxon impulse within him, whose watchword then, and whose watchword throughout the world to-day is, "Forward"; another empire was added to the republic, and the march of the flag went on!

Those who deny the power of free institutions to expand urged every argument, and more, that we hear to-

day; but the people's judgment approved the command of their blood, and the march of the flag went on!

A screen of land from New Orleans to Florida shut us from the gulf, and over this and the Everglade Peninsula waved the saffron flag of Spain. Andrew Jackson seized both, the American people stood at his back, and, under Monroe, the Floridas came under the dominion of the republic, and the march of the flag went on!

The Cassandras prophesied every prophecy of despair we hear to-day, but the march of the flag went on! Then Texas responded to the bugle-calls of liberty, and the march of the flag went on! And, at last, we waged war with Mexico, and the flag swept over the Southwest, over fearless California, past the Gate of Gold, to Oregon on the north, and from ocean to ocean its folds of glory blazed.

And now, obeying the same voice that Jefferson heard and obeyed, that Jackson heard and obeyed, that Monroe heard and obeyed, that Seward heard and obeyed, that Ulysses S. Grant heard and obeyed, that Benjamin Harrison heard and obeyed, William McKinley plants the flag over the islands of the seas, outposts of commerce, citadels of national security, and the march of the flag goes on!

ALBERT J. BEVERIDGE.

NOTES

This speech was made in the effort to convince an audience that the American government had acted rightly in acquiring the Philippine Islands.

V. THE LETTER

In late years the letter has come to be looked on as an important literary form. Letters are not intended in the first place as contributions to literature, but it sometimes happens that men and women of genius express themselves so attractively in their letters that later readers find these to be more interesting than their books.

A letter is an informal talk on paper to a distant person, in which the writer chats entertainingly on people and things known to both. It therefore contains much description, with some narration and exposition. There are only a few good letter-writers, as there are only a few interesting people. When letters are outspoken, they reveal more of the character than any other form of writing.

TO MISS STEVENSON

PARIS, 14 *September*, 1767.

DEAR POLLY: I am always pleased with a letter from you, and I flatter myself you may be sometimes pleased in receiving one from me, though it should be of little importance, such as this, which is to consist of a few occasional remarks made here and in my journey hither.

Soon after I left you in that agreeable society at Bromley, I took the resolution of making a trip with Sir John Pringle into France. We set out on the 28th past. All the way to Dover we were furnished with post-chaises, hung so as to lean forward, the top coming down over one's eyes, like a hood, as if to prevent one's seeing the country; which being one of my great pleasures, I was engaged in

perpetual disputes with the innkeepers, hostlers, and postilions about getting the straps taken up a hole or two before and let down as much behind, they insisting that the chaise leaning forward was an ease to the horses, and that the contrary would kill them. I suppose the chaise leaning forward looks to them like a willingness to go forward, and that its hanging back shows reluctance. They added other reasons that were no reasons at all, and made me, as upon a hundred other occasions, almost wish that mankind had never been endowed with a reasoning faculty, since they know so little how to make use of it and so often mislead themselves by it, and that they had been furnished with a good sensible instinct instead.

At Dover, the next morning, we embarked for Calais with a number of passengers, who had never before been at sea. They would previously make a hearty breakfast, because if the wind should fail, we might not get over till supper time. Doubtless they thought that when they had paid for their breakfast they had a right to it, and that when they had swallowed it they were sure of it. But they had scarce been out half an hour before the sea laid claim to it, and they were obliged to deliver it up. So that it seems there are uncertainties, even beyond those between the cup and the lip. If ever you go to sea, take my advice and live sparingly a day or two beforehand. The sickness, if any, will be lighter and sooner over. We got to Calais that evening.

The roads we found equally good with ours in England;

in some places paved with smooth stones, like our new streets, for many miles together, and rows of trees on each side, and yet there are no turnpikes. But then poor peasants complained to us grievously that they were obliged to work upon the roads fully two months in the year, without being paid for their labor. Whether this is truth, or whether, like Englishmen, they grumble, cause or no cause, I have not yet been able to fully inform myself.

The women we saw at Calais, on the road, at Boulogne, and in the inns and villages, were generally of dark complexions; but arriving at Abbeville we found a sudden change, a multitude of both women and men in that place appearing remarkably fair. Whether this is owing to a small colony of spinners, wool-combers, and weavers brought hither from Holland with the woolen manufactory about sixty years ago, or to their being less exposed to the sun than in other places, their business keeping them much within doors, I know not.

As soon as we left Abbeville, the swarthiness returned. I speak generally; for here are some fair women at Paris, who, I think, are not whitened by art. As to rouge, they don't pretend to imitate nature in laying it on. There is no gradual diminution of the color, from the full bloom in the middle of the cheek to the faint tint near the sides, nor does it show itself differently in different faces. I have not had the honor of being at any lady's toilette to see how it is laid on, but I fancy I can tell you how it is or may be done. Cut a hole of three inches in diameter in a

piece of paper, place it on the side of your face in such a manner as that the top of the hole may be just under the eye, then with a brush dipped in the color, paint face and paper together; so when the paper is taken off, there will remain a round patch of red exactly the form of the hole. This is the mode, from the actresses on the stage upward, through all ranks of ladies to the princesses of the blood; but it stops there, the queen not using it, having in the serenity, 'complacence, and 'benignity, that shine so eminently in or rather through her countenance, sufficient beauty though now an old woman, to do extremely well without it.

You see I speak of the queen as if I had seen her; and so I have, for you must know I have been at court. We went to Versailles last Sunday, and had the honor of being presented to the king; he spoke to both of us very graciously and very cheerfully, is a handsome man, has a very lively look, and appears younger than he is. In the evening we were at the *Grand Concert*, where the family sup in public. The table was half a hollow square, the service gold. When either made a sign for drink, the word was given by one of the waiters. Then two persons came from within, the one with wine and the other with water in *carafes*; each drank a little glass of what he brought, and then put both the *carafes* with a glass on a salver, and then presented it. Their distance from each other was such that other chairs might have been placed between any two of them. An officer of the court brought us up through the

crowd of spectators, and placed Sir John so as to stand between the queen and Madame Victoire. The king talked a good deal to Sir John, asking many questions about our royal family, and did me, too, the honor of taking some notice of me; that is saying enough, for I would not have you think me so much pleased with this king and queen as to have a whit less regard than I used to have for ours. No Frenchman shall go beyond me in thinking my own king and queen the very best in the world, and the most amiable.

Versailles has had infinite sums laid out in building it and supplying it with water. The range of buildings is immense; the garden front most magnificent, all of hewn stone; the number of statues, figures, urns, etc., in marble and bronze of exquisite workmanship, is beyond conception. But the water-works are out of repair, and so is great part of the front next the town, looking with its shabby, half-brick walls, and broken windows, not much better than the houses in Durham Yard.

There is, in short, both at Versailles and Paris, a prodigious mixture of magnificence and negligence, with every kind of elegance except that of cleanliness, and what we call tidiness: though I must do Paris the justice to say that in two points of cleanliness they exceed us. The water they drink, though from the river, they render as pure as that of the best spring, by filtering it through cisterns filled with sand; and the streets with constant sweeping are fit to walk in, though there is no paved foot-

path. Accordingly, many well-dressed people are constantly seen walking in them. The crowd of coaches and chairs for this reason is not so great. Men as well as women carry umbrellas in their hands, which they extend in case of rain or too much sun; and a man with an umbrella not taking up more than three feet square or nine square feet of the street, when, if in a coach, he would take up two hundred and forty square feet, you can easily conceive that though the streets here are narrow, they may be less encumbered. They are extremely well paved, and the stones, being generally cubes, when worn on one side, may be turned and become new.

The civilities we everywhere receive give us the strongest impressions of French politeness. It seems to be a point settled here universally that strangers are to be treated with respect; and one has just the same deference shown one here by being a stranger as in England by being a lady. At the church of Notre Dame, where we went to see a magnificent illumination for the deceased dauphiness, we found an immense crowd, who were kept out by guards; but the officer being told that we were strangers from England, he immediately admitted us, accompanied and showed us everything. Why don't we practise this urbanity to Frenchmen? Why should they be allowed to outdo us in anything?

Traveling is one way of lengthening life, at least in appearance. It is but about a fortnight since we left London, but the variety of scenes we have gone through makes

it seem equal to six months living in one place. Perhaps I have suffered a greater change, too, in my own person, than I could have done in six years at home. I had not been here six days before my tailor and *perruquier* had transformed me into a Frenchman. Only think what a figure I make in a little bag-wig and with naked ears! They told me I was become twenty years younger, and looked very gallant.

This letter shall cost you a shilling, and you may consider it cheap when you reflect that it has cost me at least fifty guineas to get into the situation that enables me to write it.

And pray look upon it as no small matter that, surrounded as I am by the glories of the world and amusements of all sorts, I remember you and Dolly, and all the dear, good folk at Bromley. 'Tis true I can't help it, but must and ever shall remember you all with pleasure.

Need I add that I am particularly, my dear, good friend,

Yours most affectionately,

B. FRANKLIN.

NOTES

This is an interesting description of France before the French Revolution, when Louis XV was king. Note Franklin's wit, which is often quite keen. Observe how closely he observes everything. He is impressed by the grandeur of Versailles, but notes its many defects. He strongly approves of French politeness.

WORDS AND PHRASES

Calais: The French port on the English Channel opposite Dover. The short passage between the two ports is very rough and causes violent seasickness.

Versailles: The most magnificent of French palaces. It is only a few miles from Paris.

Family sup in public: A habit of royal families in old times. It would be thought very poor taste at present.

My own king and queen: At that time — some years before the Revolution — Franklin was loyal to George III.

Chair: A conveyance for one person carried by two men.

Dauphiness: The wife of the Dauphin, the heir to the crown.

Cost you a shilling: A shilling is worth twenty-five cents. This shows how expensive postage was in old times.

TO HIS NEPHEW CHARLES

ELMWOOD, June 11, 1849.

MY DEAR CHARLIE, — I have had so much to do in the way of writing during the past week that I have not had time sooner to answer your letter, which came to me in due course of mail, and for which I am much obliged to you.

I am very glad to hear that you are enjoying yourself so much, and also that the poor musquash dug faster than you did. I was not so long ago a boy as not to remember what sincere satisfaction there is in a good ducking, and how the spirit of maritime adventure is ministered to by a raft which will not float. I congratulate you on both experiences.

And now let me assume the privilege of my uncleship to give you a little advice. Let me counsel you to make use of all your visits to the country as opportunities for an education which is of great importance, which town-bred boys are commonly lacking in, and which can never be so cheaply acquired as in boyhood.

Remember that a man is valuable in our day for what he *knows*, and that his company will always be desired by others in exact proportion to the amount of intelligence and instruction he brings with him. I assure you that one of the earliest pieces of definite knowledge we acquire after we have become men is this — that our company will be desired no longer than we honestly pay our proper share in the general reckoning of mutual entertainment.

A man who knows more than another knows *incalculably* more, be sure of that, and a person with eyes in his head cannot look even into a pigsty without learning something that will be useful to him at one time or another. Not that we should educate ourselves for the mere selfish sake of that advantage of superiority which it will give us. But knowledge is power in this noblest sense, that it enables us to *benefit* others and to pay our way honorably in life by being of *use*.

Now, when you are at school in Boston you are furnishing your brain with what can be obtained from books. You are training and enriching your intellect. While you are in the country you should remember that you are in the great school of the senses. Train your eyes and ears. Learn to know all the trees by their bark and leaves, by their general shape and manner of growth. Sometimes you can be able to say positively what a tree is *not* by simply examining the lichens on the bark, for you will find that particular varieties of lichen love particular trees. Learn also to know all the birds by sight, by their notes, by their manner of flying; all the animals by their general appearance and gait or the localities they frequent.

You would be ashamed not to know the name and use of every piece of furniture in the house, and we ought to be as familiar with every object in the world — which is only a larger kind of house. You recollect the pretty story of Pizarro and the Peruvian Inca: how the Inca asked one of the Spaniards to write the word *Dios* (God) upon

his thumb nail, and then, showing it to the rest, found only Pizarro unable to read it! Well, you will find as you grow older that this same name of God is written all over the world in little 'phenomena that occur under our eyes every moment, and I confess that I feel very much inclined to hang my head with Pizarro when I cannot translate these 'hieroglyphics into my own 'vernacular.

Now, I write all this to you, my dear Charlie, not in the **least** because it is considered proper for uncles to bore their nephews with musty moralities and advice; but I should be quite willing that you should think me a bore if I could only be the means of impressing upon you the importance of *observing*, and the great fact that we cannot properly observe till we have learned *how*. Education, practice, and especially a determination not to be satisfied with remarking that side of an object which happens to catch our eye first when we first see it — these gradually make an observer. The faculty, once acquired, becomes at length another sense which works mechanically.

I think I have sometimes noticed in you an *impatience* of mind which you should guard against carefully. Pin this maxim up in your memory — that nature abhors the credit system, and that we never get anything in life till we have paid for it. Anything good, I mean; evil things we always pay for afterward, and always when we find it hardest to do it. By paying for them, of course, I mean *laboring* for them. Tell me how much good solid *work* a

young man has in him, and I will erect a 'horoscope for him as accurate as Guy Mannering's for young Bertram. Talents are absolutely nothing to a man except he have the faculty of work along with them. They, in fact, turn upon him and worry him, as Actæon's dogs did — you remember the story? Patience and perseverance — these are the sails and the rudder even of genius, without which it is only a wretched hulk upon the waters.

It is not fair to look a gift horse in the mouth, unless, indeed, it be a wooden horse, like that which carried the Greeks into Troy; but my lecture on patience and *finish* was apropos of your letter, which was more careless in its 'chirography and (here and there) in its composition than I liked. Always make a thing as good as you can. Otherwise it was an excellent letter, because it told what you had seen and what you were doing — certainly better as a *letter* than this of mine, which is rather a sermon. But read it, my dear Charlie, as the advice of one who takes a sincere interest in you. I hope to hear from you again, and my answer to your next shall be more entertaining.

I remain your loving uncle,

J. R. LOWELL.

NOTES

This is a serious letter in which Lowell gives his nephew some sound advice. He points out that knowledge is power, both for gaining leadership and benefiting others. But knowledge of books is not enough. It is just as important that

our senses should be trained — that we should learn to observe the things about us. Do you think that Lowell is right in laying such stress on the training of the eyes? Remember that he knew as much about books as almost any man of his time, so that he was able to put a true value on book-knowledge as well as on observation. Would it not be a good idea for you to consider the advice which Lowell gave his nephew?

WORDS AND PHRASES

Musquash: Musk-rat.

Inca: The Indian rulers of Peru were called Incas. Peru was conquered by Pizarro in 1533.

Guy Mannering: The chief character in one of Sir Walter Scott's novels.

Actæon: A hunter of Greek myth who was turned into a stag by divine power and killed by his own hounds.

TO MRS. CARLYLE

EDINBURGH, *February 17, 1827.*

MY DEAR MOTHER, — Let me thank you for the nice eggs and butter which arrived in the best preservation — and so opportunely! just when I was lamenting over the emptied cans, as one who had no hope. Really, it is most kind of you to be so mindful and helpful of our town-wants, and most gratifying to us to see ourselves so cared for.

The new book is going on at a regular rate; and I would fain persuade myself that my husband's health and spirits are at the same regular rate improving: more contented he is, since he applied himself to this task, for he was not born to be anything but miserable in idleness. But that he were indeed well, well beside me, and occupied as he ought! How plain and clear would life then lie before us! I verily believe there would not be such a happy pair of people on the face of the whole earth! Yet we must not wish this too earnestly. How many precious things do we not already possess which others have not — have hardly an idea of! Let us enjoy these then, and bless God that we are permitted to enjoy them, rather than importune His goodness with vain longings for more.

Indeed we lead a most quiet and even happy life here: within doors all is warm, is swept and garnished; and without the country is no longer winter-like, but beginning to be gay and green. Many pleasant people come

to see us; and such of our visitors as are not pleasant people, have at least the good effect of enhancing to us the pleasure of being alone. Alone we never weary: if I have not Jean's enviable gift of talking, I am at least among the best listeners in the kingdom. And my husband has always something interesting and instructive to say. Then we have books to read — all sorts of them — from the Bible down to novels; and I have sewing needles and purse needles, and all conceivable implements for a lady's work.

So Jean is not coming to us yet. Well, I am sorry for it, but I hope the time is coming. In the meantime, she must be a good girl, and read as much as she has time for, and above all cultivate this talent of speech, for I am purposing to learn from her when she comes. It is my husband's worst fault to me that I will not, or rather cannot speak; often when he has talked for an hour without answer, he will beg for some sign of life on my part, and the only sign I can give is a little kiss. Well! that is better than nothing, don't you think?

Your affectionate daughter,

JANE CARLYLE.

NOTES

This letter was written by Jane Welsh Carlyle, the wife of the great Scotch author, Thomas Carlyle, to her mother-in-law. It gives a brief picture of her life with her genius husband.

TO JOHN R. THOMPSON

COLUMBIA, S. C., *January 14th*, 1863.

MY DEAR MR. THOMPSON, — Your very kind letter was forwarded to me from Charleston about four days ago. I have not been able to acknowledge it until to-day. I need not say how very deeply your approval of my poem has gratified me. I know no man whose praise I value more. But I believe I have said as much to you already.

I have not yet received any official announcement of my success, but I suppose it is on its way.

Take my thanks for the neatly printed copy which you have sent me of your ballad on Johnston. I had of course already seen and admired it. It rings like one of Scott's. Your squib against Pope is like everything you do in that style, in which I think you inimitable.

I send you in return two of my lately perpetrated lyrics.

My whereabouts is continually changing, but a letter addressed to the care of the Courier office at Charleston will always reach me. I regret that it will not be possible for me to go to Richmond.

Most truly yours,

HENRY TIMROD.

VI. THE DRAMA

The drama is one of the oldest and most popular forms of literature. In earlier times most plays were written in poetry, but nowadays almost all dramas are in prose. We usually divide plays into tragedies, those ending in death, and comedies, those ending happily. In Shakespeare's time there was another class of plays called historical plays, because they were based on well-known incidents in history.

A drama is a series of speeches spoken by characters who accompany the words by action and is divided into acts and scenes. A Shakespearean play is divided into five acts and many scenes. The first part of the play is known as the *rising action*; the last part as the *falling action*. The rising action continues to the turning point, or *crisis*, after which comes the falling action. The whole action leads up to the crisis, and then everything that follows is a result of the outcome of the crisis, which usually comes in the third act in Shakespeare's plays.

The play given below, *Julius Cæsar*, is one of Shakespeare's greatest tragedies, and shows his skill as a play-writer at its best. Probably no more effective play has ever been written and acted on the stage. The speeches of Brutus and Antony and the quarrel of Brutus and Cassius should be learned by heart and recited as oral exercises. It would be a good idea, too, for the students to give an act of the play; say the third or fourth. Others of Shakespeare's plays which it would be well to read are *Hamlet*, *Macbeth*, *As You Like It*, *Richard III*, *The Merchant of Venice*, and *A Midsummer Night's Dream*.

JULIUS CÆSAR

DRAMATIS PERSONÆ

JULIUS CÆSAR.		ARTEMIDORUS, a sophist of <i>Cnidos.</i>
OCTAVIUS CÆSAR.		<i>A Soothsayer.</i>
MARCUS ANTONIUS.		LUCILIUS, TITINIUS, MES- SALA, Young CATO, VO- LUMNIUS, friends to Bru- tus and Cassius.
CICERO,	} senators.	
PUBLIUS,		
POPILIUS LENA,		
MARCUS BRUTUS,		VARRO, CLITUS, CLAUDIUS, STRATO, LUCIUS, DARDA- NIUS, servants to Brutus.
CASSIUS,	conspirators	
CASCA,	against	PINDARUS, servant to Cas- sius.
TREBONIUS,	<i>Julius</i>	
LIGARIUS,	<i>Cæsar.</i>	CALPURNIA, wife of Cæsar.
DECIUS BRUTUS,		PORTIA, wife of Brutus.
METELLUS CIMBER,		Senators, Citizens, Guards.
CINNA,		Attendants, etc.

SCENE. — During a great part of the Play, at Rome; after-
ward at SARDIS, and near PHILIPPI.

ACT I.

SCENE I. — Rome. A Public Place.

*Enter, in procession, with music, CÆSAR; ANTONY, for
the course; CALPURNIA, PORTIA, DECIUS, CICERO, BRU-
TUS, CASSIUS, and CASCA; a great Crowd following,
among them a Soothsayer*

Cæs. Calpurnia!

Casca. Peace, ho! Cæsar speaks. [*Music ceases.*

Cæs. Calpurnia!

Cal. Here, my lord.

Cæs. Stand you directly in Antonius' way
When he doth run his course. — Antonius!

Ant. Cæsar, my lord!

Cæs. Set on, and leave no ceremony out. [*Music.*

Sooth. Cæsar!

Cæs. Ha! Who calls?

Caſca. Bid every noise be still. — Peace yet again!

[*Music ceases.*

Cæs. Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry, "Cæsar." Speak; Cæsar is turned to hear.

Sooth. Beware the ides of March.

Cæs. What man is that?

Bru. A soothsayer bids you beware the ides of March.

Cæs. Set him before me; let me see his face.

Cas. Fellow, come from the throng: look upon Cæsar.

Cæs. What sayest thou to me now? Speak once again.

Sooth. Beware the ides of March.

Cæs. He is a dreamer; let us leave him. — Pass.

[*Sennet. Exeunt all but BRUTUS and CASSIUS.*

Cas. Will you go see the order of the course?

Bru. Not I.

Cas. I pray you, do.

Bru. I am not gamesome; I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires;
I'll leave you.

Cas. Brutus, I do observe you now of late:

I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.

Bru.

Cassius,

Be not deceived; if I have veiled my look
I turn the trouble of my countenance
Merely upon myself. Vexed I am
Of late with passions of some difference,
Conceptions only proper to myself,
Which give some soil, perhaps, to my behaviors;
But let not therefore my good friends be grieved, —
Among which number, Cassius, be you one, —
Nor 'construe any further my neglect
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

Cas. Then, Brutus, I have much mistook your passion,
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?

Bru. No, Cassius; for the eye sees not itself
But by reflection by some other things.

Cas. 'Tis just;

And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard
Where many of the best respect in Rome,

Except immortal Cæsar, speaking of Brutus,
And groaning underneath this age's yoke,
Have wished that noble Brutus had his eyes.

Bru. Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?

Cas. Therefore, good Brutus, be prepared to hear;
And, since you know you cannot see yourself
So well as by reflection, I your glass
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, gentle Brutus:
Were I a common laughèr, or did use
To stale with ordinary oaths my love
To every new protester; if you know
That I do fawn on men and hug them hard,
And after scandal them; or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.

[Flourish, and shout.]

Bru. What means this shouting? I do fear the people
Choose Cæsar for their king.

Cas. Ay, do you fear it?
Then must I think you would not have it so.

Bru. I would not, Cassius, yet I love him well. —
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,

Set honor in one eye and death i' the other,
And I will look on both indifferently;
For let the gods so speed me as I love
The name of honor more than I fear death.

Cas. I know that virtue to be in you, Brutus,
As well as I do know your outward favor.
Well, honor is the subject of my story, —
I cannot tell what you and other men
Think of this life, but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar, so were you;
We both have fed as well, and we can both
Endure the winter's cold as well as he.
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, "Dar'st thou, C'assius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
'Accoutred as I was, I plunged in
And bade him follow; so, indeed, he did.
The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Cæsar cried, "Help me, Cassius, or I sink."
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder

The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god; and Cassius is
A wretched creature and must bend his body
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him I did mark
How he did shake; 'tis true, this god did shake;
His coward lips did from their color fly,
And that same eye whose bend doth awe the world
Did lose his luster. I did hear him groan;
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas, it cried, "Give me some drink, Titinius,"
As a sick girl. — Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone. [Shout. Flourish.

Bru.

Another general shout!

I do believe that these applauses are
For some new honors that are heaped on Cæsar.

Cas. Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves.
Men at some time are masters of their fates;
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.

Brutus and Cæsar: what should be in that "Cæsar"?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
"Brutus" will start a spirit as soon as "Cæsar."
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now that talked of Rome
That her wide walls encompassed but one man?
Now is it Rome indeed, and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have brooked
The eternal devil to keep his state in Rome
As easily as a king!

Bru. That you do love me, I am nothing jealous;
What you would work me to, I have some aim;
How I have thought of this, and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said,
I will consider; what you have to say,
I will with patience hear, and find a time

Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

Cas. I am glad

That my weak words have struck but thus much show
Of fire from Brutus.

Bru. The games are done, and Cæsar is returning.

Cas. As they pass by, pluck Casca by the sleeve,
And he will, after his sour fashion, tell you
What hath proceeded worthy note to-day.

Reënter CÆSAR and his Train

Bru. I will do so. But, look you, Cassius,
The angry spot doth glow on Cæsar's brow,
And all the rest look like a chidden train:
Calpurnia's cheek is pale, and Cicero
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being crossed in conference by some senators.

Cas. Casca will tell us what the matter is.

Cæs. Antonius!

Ant. Cæsar?

Cæs. Let me have men about me that are fat,
Sleek-headed men, and such as sleep o' nights.
Yond Cassius has a lean and hungry look;

He thinks too much: such men are dangerous.

Ant. Fear him not, Cæsar; he's not dangerous;
He is a noble Roman and well given.

Cæs. Would he were fatter! — But I fear him not.
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer, and he looks
Quite through the deeds of men. He loves no plays,
As thou dost, Antony; he hears no music.
Seldom he smiles, and smiles in such a sort
As if he mocked himself, and scorned his spirit
That could be moved to smile at anything.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be feared
Than what I fear; for always I am Cæsar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

[*Sennet. Exeunt CÆSAR and his Train. CASCA remains.*]

Casca. You pulled me by the cloak; would you speak
with me?

Bru. Ay, Casca; tell us what hath chanced to-day,
That Cæsar looks so sad.

Casca. Why, you were with him, were you not?

Bru. I should not then ask Casca what had chanced.

Casca. Why, there was a crown offered him; and, being

offered him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

Bru. What was the second noise for?

Casca. Why, for that, too.

Cas. They shouted thrice; what was the last cry for?

Casca. Why, for that, too.

Bru. Was the crown offered him thrice?

Casca. Ay, marry, was't, and he put it by thrice, every time gentler than other; and at every putting-by mine honest neighbors shouted.

Cas. Who offered him the crown?

Casca. Why, Antony.

Bru. Tell us the manner of it, gentle Casca.

Casca. I can as well be hanged as tell the manner of it; it was mere foolery, I did not mark it. I saw Mark Antony offer him a crown; — yet 'twas not a crown, neither, 'twas one of these 'coronets; — and, as I told you, he put it by once; but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again; but, to my thinking, he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by; and still as he refused it, the rabble shouted, and clapped their chopped hands, and threw up their sweaty nightcaps, and uttered such a deal of stinking breath because Cæsar refused the crown, that it had almost choked Cæsar; for he swooned, and fell down at it. And, for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

Cas. But soft, I pray you. What! Did Cæsar swoon?

Casca. He fell down in the market-place, and foamed at mouth, and was speechless.

Bru. 'Tis very like; he hath the falling sickness.

Cas. No, Cæsar hath it not; but you and I,
And honest Casca, we have the falling sickness.

Casca. I know not what you mean by that; but I am sure Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theater, I am no true man.

Bru. What said he when he came unto himself?

Casca. Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet and offered them his throat to cut. — An I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, if he had done or said anything amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried, “Alas, good soul!” — and forgave him with all their hearts. But there's no heed to be taken of them; if Cæsar had stabbed their mothers, they would have done no less.

Bru. And after that he came thus sad away?

Casca. Ay.

Cas. Did Cicero say anything?

Casca. Ay, he spoke Greek.

Cas. To what effect?

Casca. Nay, an I tell you that, I'll ne'er look you i' the face again. But those that understood him smiled at one another and shook their heads; but, for my own part, it was Greek to me.

Cas. Will you sup with me to-night, Casca?

Casca. No, I am promised forth.

Cas. Will you dine with me to-morrow?

Casca. Ay, if I be alive, and your mind hold, and your dinner worth the eating.

Cas. Good; I will expect you.

Casca. Do so. Farewell both. [Exit CASCA.]

Bru. What a blunt fellow is this grown to be!
He was quick mettle when he went to school.

Cas. So is he now, in execution
Of any bold or noble enterprise,
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

Bru. And so it is. For this time I will leave you.
To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.

Cas. I will do so; till then, think of the world.

[Exit BRUTUS.]

Well, Brutus, thou art noble; yet, I see,
Thy honorable metal may be wrought

From that it is disposed; therefore, it is meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduced?
Cæsar doth bear me hard, but he loves Brutus;
If I were Brutus now, and he were Cassius,
He should not humor me. I will this night,
In several hands, in at his windows throw,
As if they came from several citizens,
Writings all tending to the great opinion
That Rome holds of his name, wherein obscurely
Cæsar's ambition shall be glanced at;
And after this let Cæsar seat him sure,
For we will shake him or worse days endure. [Exit.

SCENE II. — Rome. A Street.

*Thunder and lightning. Enter, from opposite sides,
CASCA, with his sword drawn, and CICERO*

Cic. Good even, Casca. Brought you Cæsar home?
Why are you breathless? And why stare you so?

Casca. Are not you moved when all the sway of earth
Shakes like a thing infirm? O Cicero,
I have seen tempests when the scolding winds
Have rived the knotty oaks; and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds;
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,

Or else the world, too saucy with the gods,
Incenses them to send destruction.

Cic. Indeed, it is a strange-disposed time;
But men may construe things after their fashion,
Clean from the purpose of the things themselves.
Comes Cæsar to the Capitol to-morrow?

Casca. He doth; for he did bid Antonius
Send word to you he would be there to-morrow.

Cic. Good night, then, Casca; this disturbed sky
Is not to walk in.

Casca. Farewell, Cicero. [Exit CICERO.

Enter CASSIUS

Cas. Who's there?

Casca. A Roman.

Cas. Casca, by your voice.

Casca. Your ear is good. Cassius, what night is this!

Cas. A very pleasing night to honest men.

Casca. Who ever knew the heavens menace so?

Cas. Those that have known the earth so full of faults.
For my part, I have walked about the streets,
Submitting me unto the perilous night,
And thus unbraced, Casca, as you see,
Have bared my bosom to the thunder-stone;
And when the cross blue lightning seemed to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.

Casca. But wherefore did you so much tempt the
heavens?

It is the part of men to fear and tremble
When the most mighty gods by tokens send
Such dreadful heralds to astonish us.

Cas. You are dull, Casca; and those sparks of life
That should be in a Roman, you do want,
Or else you use not. You look pale and gaze
And put on fear and case yourself in wonder,
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,

Why, you shall find
That heaven hath infused them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state. Now could I, Casca,
Name to thee a man most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol;
A man no mightier than thyself or me
In personal action, yet prodigious grown
And fearful, as these strange eruptions are.

Casca. 'Tis Cæsar that you mean; is it not, Cassius?

Cas. Let it be who it is; for Romans now
Have thews and limbs like to their ancestors,
But, woe the while! our fathers' minds are dead,
And we are governed with our mothers' spirits;
Our yoke and 'sufferance show us womanish.

Casca. Indeed, they say, the senators to-morrow
Mean to establish Cæsar as a king;

And he shall wear his crown by sea and land,
In every place save here in Italy.

Cas. I know where I will wear this dagger, then;
Cassius from bondage will deliver Cassius.
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat.
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure. *[Thunder still.]*

Casca. So can I;
So every bondman in his own hand bears
The power to cancel his captivity.

Cas. And why should Cæsar be a tyrant, then?
Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep;
He were no lion, were not Romans hinds.

But, O grief!

Where hast thou led me? I perhaps speak this
Before a willing bondman; then I know
My answer must be made. But I am armed,
And dangers are to me indifferent.

Casca. You speak to Casca; and to such a man
That is no fleeing telltale. Hold, my hand;

Be factious for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.

Cas. There's a bargain made.
Now know you, Casca, I have moved already
Some certain of the noblest-minded Romans
To undergo with me an enterprise
Of honorable-dangerous consequence,
And I do know by this they stay for me
In Pompey's porch; for now, this fearful night,
There is no stir or walking in the streets,
And the complexion of the element
In favor's like the work we have in hand,
Most bloody, fiery, and most terrible.

Enter CINNA

Casca. Stand close awhile, for here comes one in haste.

Cas. 'Tis Cinna; I do know him by his gait.
He is a friend. — Cinna, where haste you so?

Cin. To find out you. Who's that? Metellus Cimber?

Cas. No, it is Casca; one incorporate
To our attempt. Am I not stay'd for, Cinna?

Cin. I am glad on't. What a fearful night is this!
There's two or three of us have seen strange sights.

Cas. Am I not stay'd for? Tell me.

Cin. Yes, you are.

O Cassius, if you could
But win the noble Brutus to our party!

Cas. Be you content. Good Cinna, take this paper,
And look you lay it in the prætor's chair,
Where Brutus may but find it; and throw this
In at his window; set this up with wax
Upon old Brutus' statue. All this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus and Trebonius there?

Cin. All but Metellus Cimber; and he's gone
To seek you at your house. Well, I will hie,
And so bestow these papers as you bade me.

Cas. That done, repair to Pompey's theater.

[*Exit CINNA.*

Come, Casca, you and I will yet ere day
See Brutus at his house; three parts of him
Is ours already, and the man entire
Upon the next encounter yields him ours.

Casca. O, he sits high in all the people's hearts;
And that which would appear offense in us,
His countenance, like richest 'alchemy,
Will change to virtue and to worthiness.

Cas. Him and his worth and our great need of him
You have right well conceited. Let us go,
For it is after midnight, and ere day
We will awake him and be sure of him.

[*Exeunt.*

ACT II

SCENE I. — Rome. BRUTUS' Orchard.

Enter BRUTUS

Bru. What, Lucius! Ho! —

I cannot, by the progress of the stars,
Give guess how near to day. — Lucius, I say! —
I would it were my fault to sleep so soundly. —
When, Lucius, when? Awake, I say! What, Lucius!

Enter LUCIUS

Luc. Called you, my lord?

Bru. Get me a taper in my study, Lucius;
When it is lighted, come and call me here. *[Exit.*

Luc. I will, my lord.

Bru. It must be by his death; and, for my part,
I know no personal cause to spurn at him,
But for the general. He would be crowned;
How that might change his nature, there's the question.
It is the bright day that brings forth the adder,
And that craves wary walking. Crown him? — that; —
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is when it disjoins
Remorse from power; and, to speak truth of Cæsar,
I have not known when his affections swayed
More than his reason. But 'tis a common proof
That lowliness is young ambition's ladder,

Whereto the climber-upward turns his face;
But when he once attains the upmost round
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Cæsar may.
Then, lest he may, prevent.

Reënter LUCIUS

Luc. The taper burneth in your closet, sir.
Searching the window for a flint, I found
This paper thus sealed up, and I am sure
It did not lie there when I went to bed.

[Gives him the letter.]

Bru. Get you to bed again; it is not day.
Is not to-morrow, boy, the ides of March?

Luc. I know not, sir.

Bru. Look in the calendar, and bring me word.

Luc. I will, sir.

[Exit.]

Bru. The 'exhalations whizzing in the air
Give so much light that I may read by them.

[Opens the letter and reads.]

" Brutus, thou sleep'st; awake, and see thyself.

Shall Rome, etc. Speak. strike, redress!

Brutus, thou sleep'st; awake! "

Such 'instigations have been often dropped

Where I have took them up.

" Shall Rome, etc." Thus must I piece it out: .

Shall Rome stand under one man's awe! What! Rome?

My ancestors did from the streets of Rome
The Tarquin drive, when he was called a king.
"Speak, strike, redress!" Am I entreated
To speak and strike? — O Rome! I make thee promise,
If the redress will follow, thou receivest
Thy full petition at the hand of Brutus.

Reënter LUCIUS

Luc. Sir, March is wasted fifteen days.

[Knocking within.]

Bru. 'Tis good. Go to the gate; somebody knocks.

[Exit LUCIUS.]

Since Cassius first did whet me against Cæsar
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a "phantasma or a hideous dream;
The genius and the mortal instruments
Are then in council, and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

Reënter LUCIUS

Luc. Sir, 'tis your brother Cassius at the door,
Who doth desire to see you.

Bru. Is he alone?

Luc. No, sir; there are more with him.

Bru. Do you know them?

Luc. No, sir; their hats are plucked about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them
By any mark of favor.

Bru. Let 'em enter.

[*Exit LUCIUS.*]

They are the faction. O Conspiracy!
Sham'st thou to show thy dangerous brow by night,
When evils are most free? Oh, then, by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage?

*Enter CASSIUS, CASCA, DECIUS, CINNA, METELLUS CIM-
BER and TREBONIUS*

Cas. I think we are too bold upon your rest:
Good morrow, Brutus; do we trouble you?

Bru. I have been up this hour, awake all night.
Know I these men that come along with you?

Cas. Yes, every man of them, and no man here
But honors you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

Bru. He is welcome hither.

Cas. This, Decius Brutus.

Bru. He is welcome, too.

Cas. This, Casca; this, Cinna; and this, Metellus Cim-
ber.

Bru. They are all welcome. —

What watchful cares do interpose themselves
Betwixt your eyes and night?

Cas. Shall I entreat a word?

[*BRUTUS and CASSIUS whisper.*]

Bru. Give me your hands all over, one by one.

Cas. And let us swear our resolution.

Bru. No, not an oath. If not the face of men,
The sufferance of our souls, the time's abuse, —
If these be motives weak, break off betimes,
And every man hence to his idle bed;
So let high-sighted tyranny range on
Till each man drop by lottery. But if these,
As I am sure they do, bear fire enough
To kindle cowards, and to steel with valor
The melting spirits of women, then, countrymen,
What need we any spur but our own cause
To prick us to redress? What other bond
Than secret Romans that have spoke the word,
And will not palter? And what other oath
Than honesty to honesty engaged
That this shall be, or we will fall for it?

Dec. Shall no man else be touched but only Cæsar?

Cas. Decius, well urged. — I think it is not meet
Mark Antony, so well beloved of Cæsar,
Should outlive Cæsar. We shall find of him
A shrewd contriver; and you know his means,
If he improve them, may well stretch so far
As to annoy us all; which to prevent,

Let Antony and Cæsar fall together.

Bru. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Cæsar.
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar,
And in the spirit of men there is no blood:
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar! But, alas,
Cæsar must bleed for it! And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds;
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide 'em. This shall make
Our purpose necessary and not envious;
Which so appearing to the common eyes,
We shall be called purgers, not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.

Cas. Yet I fear him,

For in the 'ingrafted love he bears to Cæsar —

Bru. Alas, good Cassius, do not think of him.
If he love Cæsar, all that he can do
Is to himself, — take thought and die for Cæsar:

And that were much he should; for he is given
To sports, to wildness, and much company.

Treb. There is no fear in him; let him not die,
For he will live and laugh at this hereafter. [*Clock strikes.*

Bru. Peace! Count the clock.

Cas. The clock hath stricken three.

Treb. 'Tis time to part.

Cas. But it is doubtful yet
Whether Cæsar will come forth to-day or no;
For he is superstitious grown of late,
Quite from the main opinion he held once
Of fantasy, of dreams, and ceremonies.
It may be, these apparent prodigies,
The unaccustomed terror of this night,
And the persuasion of his 'augurers,
May hold him from the Capitol to-day.

Dec. Never fear that. If he be so resolved,
I can o'ersway him; for he loves to hear
That unicorns may be betrayed with 'trees,
And bears with glasses, elephants with holes,
Lions with toils, and men with flatterers;
But, when I tell him he hates flatterers,
He says he does, being then most flattered.
Let me work;

For I can give his humor the true bent,
And I will bring him to the Capitol.

Cas. Nay, we will all of us be there to fetch him.

Bru. By the eighth hour; is that the uttermost?

Cin. Be that the uttermost, and fail not then.

Met. Caius Ligarius doth bear Cæsar hard,
Who rated him for speaking well of Pompey;
I wonder none of you have thought of him.

Bru. Now, good Metellus, go along by him.
He loves me well, and I have given him reasons;
Send him but hither, and I'll fashion him.

Cas. The morning comes upon 's; we'll leave you,
Brutus.

And, friends, disperse yourselves; but all remember
What you have said, and show yourselves true Romans.

Bru. Good gentlemen, look fresh and merrily.
Let not our looks put on our purposes;
But bear it as our Roman actors do,
With untired spirits and formal constancy.
And so, good morrow to you every one.

[*Exeunt all but BRUTUS.*

Boy! Lucius — Fast asleep? It is no matter;
Enjoy the honey-heavy dew of slumber.
Thou hast no figures, nor no fantasies,
Which busy care draws in the brains of men;
Therefore thou sleep'st so sound.

Enter PORTIA

Por. Brutus, my lord!

Bru. Portia, what mean you? Wherefore rise you now?
It is not for your health thus to commit
Your weak condition to the raw cold morning.

Por. Nor for yours neither. You've ungently, Brutus,
Stole from my bed; and yesternight, at supper,
You suddenly arose and walked about,
Musing and sighing, with your arms across;
And, when I asked you what the matter was,
You stared upon me with ungentle looks.
I urged you further; then you scratched your head,
And too impatiently stamped with your foot.
Yet I insisted, yet you answered not,
But with an angry wafture of your hand
Gave sign for me to leave you So I did;
Fearing to strengthen that impatience
Which seemed too much enkindled, and withal
Hoping it was but an effect of humor,
Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep,
And, could it work so much upon your shape
As it hath much prevailed on your condition,
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.

Bru. I am not well in health, and that is all.

Por. Brutus is wise, and, were he not in health,
He would embrace the means to come by it.

Bru. Why, so I do. — Good Portia, go to bed.

Por. Is Brutus sick? And is it physical
To walk unbraced and suck up the humors
Of the dank morning? What, is Brutus sick,
And will he steal out of his wholesome bed,

To dare the vile contagion of the night,
And tempt the rheumy and unpurged air
To add unto his sickness? No, my Brutus,
You have some sick offense within your mind,
Which by the right and virtue of my place
I ought to know of; and upon my knees,
I charm you, by my once commended beauty,
By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy, and what men to-night
Have had resort to you; for here have been
Some six or seven, who did hide their faces
Even from darkness.

Bru.

Kneel not, gentle Portia.

Por. I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, in sort or limitation,
To keep with you at meals,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure?

Bru. You are my true and honorable wife,
As dear to me as are the ruddy drops
That visit my sad heart.

Por. If this were true, then should I know this secret.
I grant I am a woman, but withal

A woman that Lord Brutus took to wife;
I grant I am a woman, but withal
A woman well reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so fathered, and so husbanded?
Tell me your counsels, I will not disclose them.
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here in the thigh; can I bear that with patience,
And not my husband's secrets?

Bru. O ye gods,
Render me worthy of this noble wife! [*Knocking within.*
Hark, hark! One knocks. Portia, go in awhile;
And by and by thy bosom shall partake
The secrets of my heart.
All my engagements I will construe to thee,
All the charactery of my sad brows.
Leave me with haste [*Exit PORTIA.*]

Lucius, 'who's that knocks?

Enter LUCIUS and LIGARIUS

Luc. Here is a sick man that would speak with you.

Bru. Caius Ligarius, that Metellus spake of.—

Boy, stand aside. — Caius Ligarius! How?

Lig. Vouchsafe good morrow from a feeble tongue.

Bru. O, what a time have you chose out, brave Caius,
To wear a kerchief! Would you were not sick!

Lig. I am not sick, if Brutus have in hand

Any exploit worthy the name of honor.

Bru. Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.

Lig. By all the gods that Romans bow before,
I here discard my sickness. Soul of Rome!
Thou, like an exorcist, hast conjured up
My mortified spirit. Now bid me run,
And I will strive with things impossible,
Yea, get the better of them. What's to do?

Bru. A piece of work that will make sick men whole.

Lig. But are not some whole that we must make sick?

Bru. That must we also. What it is, my Caius,
I shall unfold to thee as we are going,
To whom it must be done.

Lig. Set on your foot,
And with a heart new-fired I follow you,
To do I know not what; but it sufficeth
That Brutus leads me on.

Bru. Follow me, then. [*Exeunt.*

SCENE II. — A Room in CÆSAR's Palace.

Thunder and Lightning. Enter CÆSAR, in his night-gown

Cæs. Nor heaven nor earth have been at peace to-night;
Thrice hath Calpurnia in her sleep cried out,
“ Help, ho! They murder Cæsar! ” — Who's within?

Enter a Servant .

Serv. My lord?

Cæs. Go bid the priests do present sacrifice,
And bring me their opinions of success.

Serv. I will, my lord.

[*Exit.*]

Enter CALPURNIA

Cal. What mean you, Cæsar? Think you to walk forth?
You shall not stir out of your house to-day.

Cæs. Cæsar shall forth. The things that threatened me
Ne'er looked but on my back; when they shall see
The face of Cæsar, they are vanished.

Cal. Cæsar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
Graves have yawned and yielded up their dead;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Cæsar, these things are beyond all use,
And I do fear them!

Cæs. What can be avoided
Whose end is purposed by the mighty gods?
Yet Cæsar shall go forth; for these predictions
Are to the world in general as to Cæsar.

Cal. When beggars die, there are no comets seen ;

The heavens themselves blaze forth the death of princes.

Cæs. Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear,
Seeing that death, a necessary end,
Will come when it will come. —

Reënter Servant

What say the augurers?

Serv. They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.

Cæs. The gods do this in shame of cowardice;
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Cæsar shall not. Danger knows full well
That Cæsar is more dangerous than he.
We are two lions littered in one day,
And I the elder and more terrible;
And Cæsar shall go forth.

Cal. Alas my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day. Call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house,
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.

Cæs. Mark Antony shall say I am not well,
And, for thy humor, I will stay at home.

Enter DECIVS

Here's Decius Brutus, he shall tell them so.

Dec. Cæsar, all hail! Good morrow, worthy Cæsar:
I come to fetch you to the senate-house.

Cæs. And you are come in very happy time
To bear my greeting to the senators,
And tell them that I will not come to-day.
Cannot is false; and that I dare not, falser;
I will not come to-day. Tell them so, Decius.

Cal. Say he is sick.

Cæs. Shall Cæsar send a lie?
Have I in conquest stretched mine arm so far,
To be afeared to tell graybeards the truth? —
Decius, go tell them Cæsar will not come.

Dec. Most mighty Cæsar, let me know some cause,
Lest I be laughed at when I tell them so.

Cæs. The cause is in my will; I will not come.
That is enough to satisfy the senate.
But, for your private satisfaction,
Because I love you, I will let you know:
Calpurnia here, my wife, stays me at home.
She dreamed to-night she saw my statuë,
Which, like a fountain with a hundred spouts,
Did run pure blood, and many lusty Romans
Came smiling and did bathe their hands in it;

And these does she apply for warnings and portents
And evils imminent, and on her knee
Hath begged that I will stay at home to-day.

Dec. This dream is all amiss interpreted;
It was a vision fair and fortunate.
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics, and cognizance.
This by Calpurnia's dream is signified.

Cæs. And this way have you well expounded it.

Dec. I have, when you have heard what I can say;
And know it now. The senate have concluded
To give this day a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be rendered, for some one to say,
“Break up the senate till another time,
When Cæsar's wife shall meet with better dreams.”
If Cæsar hide himself, shall they not whisper,
“Lo, Cæsar is afraid”?

Pardon me, Cæsar, for my dear, dear love
To your proceeding bids me tell you this,
And reason to my love is liable.

Cæs. How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them. —
Give me my robe, for I will go. —

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLIUS, CASCA,
TREBONIUS, *and* CINNA

And look where Publius is come to fetch me.

Pub. Good morrow, Cæsar.

Cæs. Welcome, Publius. —

What, Brutus, are you stirred so early too? —

Good morrow, Casca. — Caius Ligarius,

Cæsar was ne'er so much your enemy

As that same ague which hath made you lean. —

What is't o'clock?

Bru. Cæsar, 'tis stricken eight.

Cæs. I thank you for your pains and courtesy.

Enter ANTONY

See! Antony, that revels long o' nights,

Is notwithstanding up. — Good morrow, Antony.

Ant. So to most noble Cæsar.

Cæs. Bid them prepare within.—

I am to blame to be thus waited for. —

Now, Cinna. Now, Metellus. What, Trebonius!

I have an hour's talk in store for you.

Remember that you call on me to-day;

Be near me, that I may remember you.

Treb. Cæsar, I will. — [*Aside*] And so near will I be
That your best friends shall wish I had been further.

Cæs. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.

ACT III.

SCENE I. — Rome. Before the Capitol; the Senate sitting above.

Enter ARTEMIDORUS, reading a paper to himself

Art. “*Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber; Decius Brutus loves thee not; thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you; security gives way to conspiracy. The mighty gods defend thee! Thy lover,* *ARTEMIDORUS.*”

Here will I stand till Cæsar pass along,

And as a suitor will I give him this.

My heart laments that virtue cannot live

Out of the teeth of emulation. —

If thou read this, O Cæsar, thou mayst live;

If not, the fates with traitors do contrive. *[Exit.*

A crowd of People in the street leading to the Capitol; among them ARTEMIDORUS and the Soothsayer. Flourish. Enter CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, and others

Cæs. *[To the Soothsayer]* The ides of March are come.

Sooth. Ay, Cæsar, but not gone.

Art. Hail, Cæsar! Read this schedule.

Dec. Trebonius doth desire you to o'er-read,

At your best leisure, this his humble suit.

Art. O Cæsar, read mine first; for mine's a suit
That touches Cæsar nearer. Read it, great Cæsar.

Cæs. What touches us ourself shall be last served.

Art. Delay not, Cæsar; read it instantly.

Cæs. What! Is the fellow mad?

Pub. Sirrah, give place.

Cas. What! Urge you your petitions in the street?
Come to the Capitol.

*CÆSAR enters the Capitol, the rest following. All the
Senators rise.*

Pop. I wish your enterprise to-day may thrive.

Cas. What enterprise, Popilius?

Pop. Fare you well. [*Advances to CÆSAR.*]

Bru. What said Popilius Lena?

Cas. He wished to-day our enterprise might thrive.
I fear our purpose is discovered.

Bru. Look, how he makes to Cæsar; mark him.

Cas. Casca, be sudden, for we fear prevention. —
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,
For I will slay myself.

Bru. Cassius, be constant;
Popilius Lena speaks not of our purposes,
For, look, he smiles, and Cæsar doth not change.

Cas. Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.

[*Exeunt ANTONY and TREBONIUS.*]

Dec. Where is Metellus Cimber? Let him go
And presently prefer his suit to Cæsar.

Bru. He is addressed; press near and second him.

Cin. Casca, you are the first that rears your hand.

Cæs. Are we all ready? What is now amiss
That Cæsar and his senate must redress?

Met. Most high, most mighty, and most 'puissant
Cæsar,
Metellus Cimber throws before thy seat
An humble heart. [*Kneeling.*

Cæs. I must prevent thee, Cimber.
These crouchings and these lowly courtesies,
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond,
To think that Cæsar bears such rebel blood
That will be thawed from the true quality
With that which melteth fools, — I mean sweet words,
Low-crooked curtsies, and base spaniel fawning.
Thy brother by decree is banished;
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know Cæsar doth not wrong, nor without cause
Will he be satisfied.

Met. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear
For the repealing of my banished brother?

Bru. I kiss thy hand, but not in flattery, Cæsar,

Desiring thee that Publius Cimber may .
Have an immediate freedom of repeal.

Cæs. What, Brutus!

Cas. Pardon, Cæsar; Cæsar, pardon.

As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.

Cæs. I could be well moved, if I were as you.
If I could pray to move, prayers would move me,
But I am constant as the northern star,
Of whose true-fixed and resting quality
There is no fellow in the firmament.
The skies are painted with unnumbered sparks;
They are all fire, and every one doth shine,
But there's but one in all doth hold his place.
So in the world; 'tis furnished well with men,
And men are flesh and blood, and apprehensive;
Yet, in the number, I do know but one
That unassailable holds on his rank,
Unshaked of motion: and that I am 'he,
Let me a little show it, even in this, —
That I was constant Cimber should be banished,
And constant do remain to keep him so.

Cin. O Cæsar! —

Cæs. Hence! Wilt thou lift up Olympus?

Dec. Great Cæsar, —

Cæs. Doth not Brutus bootless kneel?

Casca. Speak, hands, for me.



"ET TU, BRUTE?"

[CASCA stabs CÆSAR in the neck. CÆSAR catches hold of his arm. He is then stabbed by several other Conspirators, and last by MARCUS BRUTUS.

Cæs. Et tu, Brute? -- Then, fall, Cæsar.

[*Dies.* The Senators and People retire in confusion.

Cin. Liberty! Freedom! Tyranny is dead! —
Run hence, proclaim, cry it about the streets.

Cas. Some to the common pulpits, and cry out,
“Liberty, freedom, and enfranchisement!”

Bru. People, and senators! Be not affrighted;
Fly not; stand still. Ambition's debt is paid.

Casca. Go to the pulpit, Brutus.

Dec. And Cassius too.

Bru. Where's Publius?

Cin. Here, quite confounded with this mutiny.

Met. Stand fast together, lest some friend of Cæsar's
Should chance —

Bru. Talk not of standing. — Publius, good cheer:
There is no harm intended to your person,
Nor to no Roman else. So tell them, Publius.

Reënter TREBONIUS

Cas. Where is Antony?

Treb. Fled to his house amazed.
Men, wives, and children stare, cry out, and run,
As it were doomsday.

Bru. Fates! We will know your pleasures.
That we shall die, we know; 'tis but the time,

And drawing days out, that men stand upon.

Cas. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.

Bru. Grant that, and then is death a benefit;
So are we Cæsar's friends, that have abridged
His time of fearing death. — Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords;
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry, "Peace! Freedom! and Liberty!"

Cas. Stoop, then, and wash. — How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!

Bru. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!

Cas. So oft as that shall be,
So often shall the knot of us be called
The men that gave their country liberty.

Dec. What! Shall we forth?

Cas. Ay, every man away;
Brutus shall lead, and we will grace his heels
With the most boldest and best hearts of Rome.

Enter a Servant

Bru. Soft, who comes here? A friend of Antony's.

Serv. Thus, Brutus, did my master bid me kneel;

Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:
Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving.
Say I love Brutus and I honor him;
Say I feared Cæsar, honored him, and loved him.
If Brutus will vouchsafe that Antony
May safely come to him and be resolved
How Cæsar hath deserved to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
Through the hazards of this untrod state
With all true faith. So says my master Antony.

Bru. Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied and, by my honor,
Depart untouched.

Serv. I'll fetch him presently. [Exit.

Bru. I know that we shall have him well to friend.

Cas. I wish we may; but yet have I a mind
That fears him much, and my misgiving still
Falls shrewdly to the purpose.

Reënter ANTONY

Bru. But here comes Antony. — Welcome, Mark
Antony.

Ant. O mighty Cæsar, dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well. —
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank;
If I myself, there is no hour so fit
As Cæsar's death's hour, nor no instrument
Of half that worth as those your swords made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfill your pleasure. Live a thousand years,
I shall not find myself so apt to die;
No place will please me so, no means of death,
As here by Cæsar and by you cut off,
The choice and master spirits of this age.

Bru. O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do, yet see you but our hands
And this the bleeding business they have done.
Our hearts you see not; they are pitiful,
And pity to the general wrong of Rome —
As fire drives out fire, so pity pity —
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony.

Cas. Your voice shall be as strong as any man's
In the disposing of new dignities.

Bru. Only be patient, till we have appeased
The multitude, beside themselves with fear,
And then we will deliver you the cause
Why I, that did love Cæsar when I struck him,
Have thus proceeded.

Ant. I doubt not of your wisdom.
Let each man render me his bloody hand.
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours; now yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius.
Gentlemen all, — alas, what shall I say?
My credit now stands on such slippery ground
That one of two bad ways you must conceit me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 'tis true!
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death;
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! — Here wast thou bayed, brave hart;
Here didst thou fall, and here thy hunters stand,

Signed in thy spoil, and crimsoned in thy lethe.
O world! thou was the forest to this hart;
And this, indeed, O world, the heart of thee.
How like a deer stricken by many princes
Dost thou here lie!

Cas. Mark Antony, —

Ant. Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;
Then, in a friend, it is cold modesty.

Cas. I blame you not for praising Cæsar so;
But what compact mean you to have with us?
Will you be pricked in number of our friends,
Or shall we on, and not depend on you?

Ant. Therefore I took your hands, but was indeed
Swayed from the point by looking down on Cæsar.
Friends am I with you all and love you all,
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.

Bru. Or else were this a savage spectacle.
Our reasons are so full of good regard
That were you, Antony, the son of Cæsar,
You should be satisfied.

Ant. That's all I seek,
And am moreover suitor that I may
Produce his body to the market-place,
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.

Bru. You shall, Mark Antony.

Cas. Brutus, a word with you.
[*Aside to BRUTUS*] You know not what you do. Do not
consent

That Antony speak in his funeral.
Know you how much the people may be moved
By that which he will utter?

Bru. By your pardon,
I will myself into the pulpit first,
And show the reason of our Cæsar's death.
What Antony shall speak, I will protest
He speaks by leave and by permission,
And that we are contented Cæsar shall
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.

Cas. I know not what may fall; I like it not.

Bru. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say you do't by our permission;
Else shall you not have any hand at all
About his funeral. And you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

Ant. Be it so;
I do desire no more.

Bru. Prepare the body then, and follow us.

[*Exeunt all but ANTONY.*]

Ant. O pardon me, thou bleeding piece of earth,

That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood! .
Over thy wounds now do I prophesy, —
Which like dumb mouths do ope their ruby lips
To beg the voice and utterance of my tongue —
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quartered with the hands of war,
All pity choked with custom of fell deeds;
And Cæsar's spirit ranging for revenge,
With Até by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc!" and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men groaning for burial.

Enter a Servant

You serve Octavius Cæsar, do you not?

Serv. I do, Mark Antony.

Ant. Cæsar did write for him to come to Rome.

Serv. He did receive his letters and is coming,
And bid me say to you, by word of mouth —

O Cæsar! —

[Seeing the body.]

Ant. Thy heart is big; get thee apart and weep.
Passion, I see, is catching, for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

Serv. He lies to-night within seven leagues of Rome.

Ant. Post back with speed, and tell him what hath
chanced.

Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet;
Hie hence, and tell him so. Yet stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place. There shall I try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which thou shalt discourse
To young Octavius of the state of things.
Lend me your hand. [Exeunt with CÆSAR'S body.]

SCENE II. — Rome. The Forum.

Enter BRUTUS and CASSIUS and a throng of Citizens

Citizens. We will be satisfied; let us be satisfied.

Bru. Then follow me, and give me audience, friends.
Cassius, go you into the other street,
And part the numbers.
Those that will hear me speak, let them stay here;
Those that will follow Cassius, go with him;
And public reasons shall be rendered
Of Cæsar's death.

1 *Cit.* I will hear Brutus speak.

2 *Cit.* I will hear Cassius, and compare their reasons,
When severally we hear them rendered.

[Exit CASSIUS, with some of the Citizens.]

BRUTUS goes into the pulpit.

3 *Cit.* The noble Brutus is ascended. Silence!

Bru. Be patient till the last.

Romans, countrymen, and lovers! Hear me for my cause, and be silent, that you may hear; believe me for mine honor, and have respect to mine honor, that you may believe; censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say that Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer, — not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honor for his valor, and death for his ambition. Who is here so base that would be a bondman? If any, speak, for him have I offended. Who is here so rude that would not be a Roman? If any, speak, for him have I offended. Who is here so vile that will not love his country? If any, speak, for him have I offended. I pause for a reply.

All. None, Brutus, none.

Bru. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offenses enforced for which he suffered death.

Enter ANTONY and others, with CÆSAR's body

Here comes his body, mourned by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart, — that, as I slew my best lover for the good of Rome, I have the same dagger for myself when it shall please my country to need my death.

All. Live, Brutus! live, live!

1 *Cit.* Bring him with triumph home unto his house.

2 *Cit.* Give him a statue with his ancestors.

3 *Cit.* Let him be Cæsar.

4 *Cit.* Cæsar's better parts

Shall now be crowned in Brutus.

1 *Cit.* We'll bring him to his house with shouts and clamors.

Bru. My countrymen, —

2 *Cit.* Peace! silence! Brutus speaks.

1 *Cit.* Peace, ho!

Bru. Good countrymen, let me depart alone,
And, for my sake, stay here with Antony;

Do grace to Cæsar's corpse, and grace his speech
Tending to Cæsar's glories, which Mark Antony
By our permission is allowed to make.

I do entreat you, not a man depart,

Save I alone, till Antony have spoke. [Exit.

1 *Cit.* Stay, ho! And let us hear Mark Antony.

3 *Cit.* Let him go up into the public chair;

We'll hear him. Noble Antony, go up.

Ant. For Brutus' sake, I am beholding to you.

[Goes into the pulpit.]

4 *Cit.* What does he say of Brutus?

3 *Cit.* He says, for Brutus' sake

He finds himself beholding to us all.

4 *Cit.* 'Twere best he speak no harm of Brutus here.

1 *Cit.* This Cæsar was a tyrant.

3 *Cit.* Nay, that's certain;

We are blessed that Rome is rid of him.

2 *Cit.* Peace! Let us hear what Antony can say.

Ant. You gentle Romans, —

Citizens. Peace, ho! Let us hear him.

Ant. Friends, Romans, countrymen, lend me your ears;

I come to bury Cæsar, not to praise him.

The evil that men do lives after them,

The good is oft interred with their bones;

So let it be with Cæsar. The noble Brutus

Hath told you Cæsar was ambitious;

If it were so, it was a grievous fault,

And grievously hath Cæsar answered it.

Here, under leave of Brutus and the rest, —
For Brutus is an honorable man,
So are they all, all honorable men, —
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill;
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept;
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious,
And Brutus is an honorable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious,
And, sure, he is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then to mourn for him?
O judgment, thou art fled to brutish beasts,
And men have lost their reason! — Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

1 *Cit.* Methinks there is much reason in his sayings.

2 *Cit.* If thou consider rightly of the matter,
Cæsar has had great wrong.

3 *Cit.* Has he, masters?
I fear there will a worse come in his place.

4 *Cit.* Marked ye his words? He would not take the
crown;
Therefore 'tis certain he was not ambitious.

1 *Cit.* If it be found so, some will dear abide it.

2 *Cit.* Poor soul! His eyes are red as fire with weeping.

3 *Cit.* There's not a nobler man in Rome than Antony.

4 *Cit.* Now mark him, he begins again to speak.

Ant. But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.
O masters! If I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong and Cassius wrong,
Who, you all know, are honorable men.
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honorable men.
But here's a parchment, with the seal of Cæsar;
I found it in his closet, 'tis his will.
Let but the commons hear this testament, —
Which, pardon me, I do not mean to read, —
And they would go and kiss dead Cæsar's wounds,
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,

And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

4 *Cit.* We'll hear the will. Read it, Mark Antony.

All. The will, the will! We will hear Cæsar's will.

Ant. Have patience, gentle friends, I must not read it;
It is not meet you know how Cæsar loved you.

You are not wood, you are not stones, but men;

And, being men, hearing the will of Cæsar,

It will inflame you, it will make you mad.

'Tis good you know not that you are his heirs;

For if you should, O, what would come of it?

4 *Cit.* Read the will! We'll hear it, Antony!
You shall read us the will! Cæsar's will!

Ant. Will you be patient? Will you stay awhile?
I have o'ershot myself, to tell you of it.

I fear I wrong the honorable men

Whose daggers have stabbed Cæsar; I do fear it.

4 *Cit.* They were traitors! Honorable men!

All. The will! The testament!

2 *Cit.* They were villains, murderers! The will! Read
the will!

Ant. You will compel me, then, to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? And will you give me leave?

All. Come down.

2 *Cit.* Descend. [He comes down from the pulpit.]

3 *Cit.* You shall have leave.

4 *Cit.* A ring; stand round.

1 *Cit.* Stand from the hearse, stand from the body.

2 *Cit.* Room for Antony. Most noble Antony!

Ant. Nay, press not so upon me; stand far off.

All. Stand back! Room! Bear back!

Ant. If you have tears, prepare to shed them now.

You all do know this mantle; I remember

The first time ever Cæsar put it on.

'Twas on a summer's evening, in his tent,

That day he overcame the Nervii.

Look! In this place ran Cassius' dagger through;

See what a rent the envious Casca made:

Through this the well-beloved Brutus stabbed;

And as he plucked his cursed steel away,

Mark how the blood of Cæsar followed it,

As rushing out of doors, to be resolved

If Brutus so unkindly knocked or no;

For Brutus, as you know, was Cæsar's angel. —

Judge, O you gods, how dearly Cæsar loved him! —

This was the most unkindest cut of all;

For, when the noble Cæsar saw him stab,

Ingratitude, more strong than traitors' arms,

Quite vanquished him. Then burst his mighty heart;

And, in his mantle muffling up his face,

Even at the base of Pompey's statua,

Which all the while ran blood, great Cæsar fell. .

O, what a fall was there, my countrymen!

Then I, and you, and all of us fell down,
Whilst bloody treason flourished over us.
O, now you weep, and I perceive you feel
The dint of pity; these are gracious drops.
Kind souls, what! Weep you when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marred, as you see, with traitors.

1 *Cit.* O, piteous spectacle!

2 *Cit.* O, noble Cæsar!

3 *Cit.* O, woful day!

4 *Cit.* O, traitors, villains!

1 *Cit.* O, most bloody sight!

2 *Cit.* We will be revenged!

All. Revenge! About! Seek! Burn! Fire! Kill!
Slay! Let not a traitor live!

Ant. Stay, countrymen.

1 *Cit.* Peace there! Hear the noble Antony.

2 *Cit.* We'll hear him, we'll follow him, we'll die with
him.

Ant. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.

They that have done this deed are honorable.

What private griefs they have, alas! I know not,
That made them do it; they are wise and honorable,
And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts.

I am no orator, as Brutus is,

But, as you know me all, a plain blunt man,

That love my friend; and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood; I only speak right on;
I tell you that which you yourselves do know,
Show you sweet Cæsar's wounds, poor, poor dumb mouths,
And bid them speak for me. But, were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.

All. We'll mutiny!

1 *Cit.* We'll burn the house of Brutus.

3 *Cit.* Away, then! Come, seek the conspirators.

Ant. Yet hear me, countrymen; yet hear me speak.

All. Peace, ho! Hear Antony, most noble Antony.

Ant. Why, friends, you go to do you know not what.

Wherein hath Cæsar thus deserved your loves?

Alas, you know not! — I must tell you, then.

You have forgot the will I told you of.

All. Most true; — the will! — Let's stay and hear the will.

Ant. Here is the will, and under Cæsar's seal.

To every Roman citizen he gives,

To every several man, seventy-five drachmas.

2 *Cit.* Most noble Cæsar! — We'll revenge his death.

Ant. Moreover, he hath left you all his walks,

His private arbors, and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs forever, common pleasures,
To walk abroad and recreate yourselves.
Here was a Cæsar! When comes such another?

1 *Cit.* Never, never! — Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.

2 *Cit.* Go, fetch fire.

3 *Cit.* Pluck down benches.

4 *Cit.* Pluck down forms, windows, any thing.

[Exeunt Citizens, with the body.]

Ant. Now let it work. — Mischief, thou art afoot,
Take thou what course thou wilt! — How now, fellow?

Enter a Servant

Serv. Sir, Octavius is already come to Rome.

Ant. Where is he?

Serv. He and Lepidus are at Cæsar's house.

Ant. And thither will I straight to visit him.

He comes upon a wish. Fortune is merry,
And in this mood will give us any thing.

Serv. I heard him say Brutus and Cassius
Are rid like madmen through the gates of Rome.

Ant. Belike they had some notice of the people,
How I had moved them. Bring me to Octavius.

[Exeunt.]

ACT IV.

SCENE I. — Before BRUTUS's Tent, in the Camp near Sardis.

Drum. Enter BRUTUS, LUCILIUS, TITINIUS, LUCIUS, and Soldiers; PINDARUS meets them; LUCIUS at a distance

Bru. Stand, ho!

Lucil. Give the word, ho! And stand.

Bru. What now, Lucilius? Is Cassius near?

Lucil. He is at hand, and Pindarus is come
To do you salutation from his master.

[PINDARUS gives a letter to BRUTUS.]

Bru. He greets me well. — Your master, Pindarus,
In his own change, or by ill officers,
Hath given me some worthy cause to wish
Things done undone; but if he be at hand,
I shall be satisfied.

Pin. I do not doubt
But that my noble master will appear
Such as he is, full of regard and honor.

Bru. He is not doubted. — A word, Lucilius:
How he received you, let me be resolved.

Lucil. With courtesy, and with respect enough,
But not with such familiar instances,
Nor with such free and friendly conference,
As he hath used of old.

Bru. Thou hast described
A hot friend cooling. Ever note, Lucilius,

When love begins to sicken and decay
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle,
But when they should endure the bloody spur
They fall their crests, and like deceitful jades
Sink in the trial. Comes his army on?

• *Lucil.* They mean this night in Sardis to be quartered;
The greater part, the horse in general,
Are come with Cassius. *[Low march within.]*

Bru. Hark, he is arrived.—
March gently on to meet him.

Enter CASSIUS and Soldiers

Cas. Stand, ho!

Bru. Stand, ho! Speak the word along.

1 *Sold.* Stand.

2 *Sold.* Stand.

3 *Sold.* Stand.

Cas. Most noble brother, you have done me wrong.

Bru. Judge me, you gods! Wrong I mine enemies?
And, if not so, how should I wrong a brother?

Cas. Brutus, this sober form of yours hides wrongs,
And when you do them —

Bru. Cassius, be content;
Speak your griefs softly, — I do know you well.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,

Let us not wrangle. Bid them move away;
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.

Cas. Pindarus,
Bid our commanders lead their charges off
A little from this ground.

Bru. Lucilius, do you the like; and let no man
Come to our tent till we have done our conference.
Let Lucius and Titinius, guard our door. [*Exeunt*]

SCENE II. — Within the Tent of Brutus.

Enter BRUTUS and CASSIUS

Cas. That you have wronged me doth appear in this:
You have condemned and noted Lucius Pella
For taking bribes here of the Sardians:
Wherein my letters, praying on his side,
Because I knew the man, were slighted off.

Bru. You wronged yourself to write in such a case.

Cas. In such a time as this it is not meet
That every nice offense should bear his comment.

Bru. Let me tell you, Cassius, you yourself
Are much condemned to have an itching palm,
To sell and mart your offices for gold
To undeservers.

Cas. I an itching palm?
You know that you are Brutus that speak this,
Or, by the gods, this speech were else your last.

Bru. The name of Cassius honors this corruption,

And chastisement doth therefore hide his head.

Cas. Chastisement!

Bru. Remember March, the ides of March remember!
Did not great Julius bleed for justice' sake?
What villain touched his body, that did stab,
And not for justice? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, — shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honors
For so much trash as may be grasped thus?
I had rather be a dog, and bay the moon,
Than such a Roman.

Cas. Brutus, bay not me,
I'll not endure it; you forget yourself,
To hedge me in. I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

Bru. Go to; you are not, Cassius.

Cas. I am.

Bru. I say you are not.

Cas. Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no further.

Bru. Away, slight man!

Cas. Is't possible?

Bru. Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frightened when a madman stares?

Cas. O ye gods, ye gods! Must I endure all this?

Bru. All this? Ay, more. Fret till your proud heart
break;

Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? Must I stand and crouch
Under your testy humor? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

Cas. Is it come to this?

Bru. You say you are a better soldier;
Let it appear so, make your vaunting true,
And it shall please me well. For mine own part,
I shall be glad to learn of noble men.

Cas. You wrong me every way, you wrong me, Brutus.
I said an elder soldier, not a better;
Did I say better?

Bru. If you did, I care not.

Cas. When Cæsar lived he durst not thus have moved
me.

Bru. Peace, peace! You durst not so have tempted
him.

Cas. I durst not?

Bru. No.

Cas. What? Durst not tempt him?

Bru. For your life you durst not.

Cas. Do not presume too much upon my love;
I may do that I shall be sorry for.

Bru. You have done that you should be sorry for.
There is no terror, Cassius, in your threats;
For I am armed so strong in honesty
That they pass by me as the idle wind
Which I respect not. I did send to you
For certain sums of gold, which you denied me —
For I can raise no money by vile means;
By heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection. — I did send
To you for gold to pay my legions,
Which you denied me. Was that done like Cassius?
Should I have answered Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts,
Dash him to pieces!

Cas. I denied you not.

Bru. You did.

Cas. I did not; he was but a fool
That brought my answer back. — Brutus hath rived my
heart;

A friend should bear a friend's infirmities,
But Brutus makes mine greater than they are.

Bru. I do not, till you practise them on me.

Cas. You love me not.

Bru. I do not like your faults.

Cas. A friendly eye could never see such faults.

Bru. A flatterer's would not, though they do appear
As huge as high Olympus.

Cas. Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius!
For Cassius is aweary of the world;
Hated by one he loves, braved by his brother,
Checked like a bondman; all his faults observed,
Set in a note-book, learned and conned by rote,
To cast into my teeth. O, I could weep
My spirit from mine eyes! — There is my dagger,
And here my naked breast; within a heart
Dearer than Plutus' mine, richer than gold.
If that thou be'st a Roman, take it forth;
I, that denied thee gold, will give my heart.
Strike, as thou didst at Cæsar; for I know,
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius.

Bru. Sheathe your dagger.
Be angry when you will, it shall have scope;
Do what you will, dishonor shall be humor.
O Cassius, you are yoked with a lamb,
That carries anger as the flint bears fire,
Who, much enforced, shows a hasty spark
And straight is cold again.

Cas. Hath Cassius lived

To be but mirth and laughter to his Brutus,
When grief and blood ill-tempered vexeth him?

Bru. When I spoke that, I was ill-tempered, too.

Cas. Do you confess so much? Give me your hand.

Bru. And my heart, too.

Cas. O Brutus! —

Bru. What's the matter?

Cas. Have not you love enough to bear with me,
When that rash humor which my mother gave me
Makes me forgetful?

Bru. Yes, Cassius; and from henceforth,
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

Enter LUCILIUS, TITINIUS, and LUCIUS

Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.

Cas. And come yourselves, and bring Messala with you,
Immediately to us. [*Exeunt LUCILIUS and TITINIUS*

Bru. Lucius, a bowl of wine. [*Exit LUCIUS.*

Cas. I did not think you could have been so angry.

Bru. O Cassius, I am sick of many griefs!

Cas. Of your philosophy you make no use,
If you give place to accidental evils.

Bru. No man bears sorrow better. — Portia is dead.

Cas. Ha! Portia?

Bru. She is dead.

Cas. How 'scaped I killing when I crossed you so?

O, insupportable and touching loss!

Upon what sickness?

Bru. Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong: for with her death
That tidings came: with this she fell distract
And, her attendants absent, swallowed fire.

Cas. And died so?

Bru. Even so.

Cas. O ye immortal gods!

Reënter LUCIUS, with wine and tapers

Bru. Speak no more of her. Give me a bowl of wine.
In this I bury all unkindness, Cassius. [*Drinks.*

Cas. My heart is thirsty for that noble pledge.
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love. [*Drinks.*

Bru. Come in, Titinius. [*Exit LUCIUS.*

Reënter TITINIUS, with MESSALA

Welcome, good Messala.

Now sit we close about this taper here,
And call in question our necessities.

Cas. Portia, art thou gone?

Bru. No more, I pray you.
Messala, I have here received letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,

Bending their expedition toward Philippi.

Mes. Myself have letters of the selfsame tenor.

Bru. With what addition?

Mes. That by 'proscription and bills of outlawry
Octavius, Antony, and Lepidus
Have put to death an hundred senators.

Bru. Therein our letters do not well agree;
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.

Cas. Cicero one?

Mes. Cicero is dead,
And by that order of proscription.
Had you letters from your wife, my lord?

Bru. No, Messala.

Mes. Nor nothing in your letters writ of her?

Bru. Nothing, Messala.

Mes. That, methinks, is strange.

Bru. Why ask you? Hear you aught of her in yours?

Mes. No, my lord.

Bru. Now, as you are a Roman, tell me true.

Mes. Then like a Roman bear the truth I tell;
For certain she is dead, and by strange manner.

Bru. Why, farewell, Portia. We must die, Messala.
With meditating that she must die once,
I have the patience to endure it now.

Mes. Even so great men great losses should endure.

Cas. I have as much of this in art as you,
But yet my nature could not bear it so.

Bru. Well, to our work alive. What do you think
Of marching to Philippi presently?

Cas. I do not think it good.

Bru. Your reason?

Cas. This it is:

'Tis better that the enemy seek us;
So shall he waste his means, weary his soldiers,
Doing himself offense; whilst we lying still
Are full of rest, defense, and nimbleness.

Bru. Good reasons must, of force, give place to better.
The people 'twixt Philippi and this ground
Do stand but in a forced affection,
For they have grudged us contribution.
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refreshed, new-added, and encouraged;
From which advantage shall we cut him off
If at Philippi we do face him there.
These people at our back.

Cas. Hear me, good brother.

Bru. Under your pardon. You must note beside,
That we have tried the utmost of our friends.
Our legions are brimfull, our cause is ripe.
The enemy increaseth every day;
We, at the height, are ready to decline.
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life

Give me the gown. Where is thy instrument?

Luc. Here, in the tent.

Bru. What! Thou speak'st drowsily!

Poor knave, I blame thee not; thou art o'erwatched.

Call Claudius and and some other of my men;

I'll have them sleep on cushions in my tent.

Luc. Varro and Claudius!

Enter VARRO and CLAUDIUS

Var. Calls my lord?

Bru. I pray you, sirs, lie in my tent and sleep;

It may be I shall raise you by and by

On business to my brother Cassius.

Var. So please you, we will stand and watch your pleasure.

Bru. I will not have it so; lie down, good sirs,

It may be I shall otherwise bethink me. —

Look, Lucius, here's the book I sought for so;

I put it in the pocket of my gown.

[VARRO and CLAUDIUS lie down.]

Luc. I was sure your lordship did not give it me.

Bru. Bear with me, good boy; I am much forgetful.

Canst thou hold up thy heavy eyes awhile,

And touch thy instrument a strain or two?

Luc. Ay, my lord, an't please you.

Bru.

It does, my boy;

I trouble thee too much, but thou art willing.

Luc. It is my duty, sir.

Bru. I should not urge thy duty past thy might;
I know young bloods look for a time of rest.

Luc. I have slept, my lord, already.

Bru. It was well done, and thou shalt sleep again;
I will not hold thee long. If I do live,
I will be good to thee.— [Music, and a song.
This is a sleepy tune. — O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music! — Gentle knave, good night;
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument.
I'll take it from thee; and, good boy, good night.—
Let me see, let me see, — is not the leaf turned down
Where I left reading? Here it is, I think. [Sits down.

Enter the Ghost of CÆSAR

How ill this taper burns! — Ha! Who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. — Art thou any thing?
Art thou some god, some angel, or some devil,
That mak'st my blood cold and my hair to stare?
Speak to me what thou art.

Ghost. Thy evil spirit, Brutus.

Bru. Why com'st thou?

Ghost. To tell thee thou shalt see me at Philippi.

Bru. Well; then I shall see thee again?

Ghost. Ay, at Philippi.

Bru. Why, I will see thee at Philippi, then,

[*Ghost vanishes.*]

Now, I have taken heart, thou vanishest.

Ill spirit, I would hold more talk with thee.

Boy! Lucius! Varro! Claudius! Sirs, awake!

Claudius!

Luc. The strings, my lord, are false.

Bru. He thinks he still is at his instrument.—

Lucius awake!

Luc. My lord!

Bru. Didst thou dream, Lucius, that thou so criedst out?

Luc. My lord, I do not know that I did cry.

Bru. Yes, that thou didst. Didst thou see any thing?

Luc. Nothing, my lord.

Bru. Sleep again, Lucius. — Sirrah, Claudius!

Fellow thou! Awake!

Var. My lord!

Clau. My lord!

Bru. Why did you so cry out, sirs, in your sleep?

Var., Clau. Did we, my lord?

Bru. Ay; saw you any thing?

Var. No, my lord, I saw nothing.

Clau. Nor I, my lord.

Bru. Go, and commend me to my brother Cassius;

Bid him set on his powers betimes before,

And we will follow.

ACT V.

SCENE I. — The Plains of Philippi.

Enter OCTAVIUS, ANTONY, *and their Army*

Oct. Now, Antony, our hopes are answered.
You said the enemy would not come down,
But keep the hills and upper regions.
It proves not so; their battles are at hand.
They mean to warn us at Philippi here,
Answering before we do demand of them.

Ant. Tut! I am in their bosoms, and I know
Wherefore they do it: they could be content
To visit other places, and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage;
But 'tis not so.

Enter a Messenger

Mess. Prepare you, generals.
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.

Ant. Octavius, lead your battle softly on,
Upon the left hand of the even field.

Oct. Upon the right hand I; keep thou the left.

Ant. Why do you cross me in this exigent?

Oct. 'I do not cross you; but I will do so. . . [March.

Drum. Enter BRUTUS, CASSIUS, and their Army; LUCILIUS, TITINIUS, MESSALA, and others

Bru. They stand and would have parley.

Cas. Stand fast, Titinius; we must out and talk.

Oct. Mark Antony, shall we give sign of battle?

Ant. No, Cæsar, we will answer on their charge.
Make forth; the generals would have some words.

Oct. Stir not until the signal.

Bru. Words before blows; is it so, countrymen?

Oct. Not that we love words better, as you do.

Bru. Good words are better than bad strokes, Octavius.

Ant. In your bad strokes, Brutus, you give good words.
Witness the hole you made in Cæsar's heart,
Crying, "Long live! Hail, Cæsar!"

Cas. Antony,

The posture of your blows are yet unknown;
But for your words, they rob the Hybla bees
And leave them honeyless.

Ant. Not stingless too.

Bru. O, yes, and soundless too;
For you have stolen their buzzing, Antony,
And very wisely threat before you sting.

Ant. Villains, you did not so when your vile daggers
Hacked one another in the sides of Cæsar.
You showed your teeth like apes, and fawned like hounds
And bowed like bondmen, kissing Cæsar's feet;
Whilst damnèd Casca, like a cur, behind,
Struck Cæsar on the neck. O, you flatterers!

Cas. Flatterers! Now, Brutus, thank yourself;
This tongue had not offended so to-day,
If Cassius might have ruled.

Oct. Come, come, the cause; if arguing make us sweat,
The proof of it will turn to redder drops.
Look, I draw a sword against conspirators;
When think you that the sword goes up again?
Never, till Cæsar's three and thirty wounds
Be well avenged, or till another Cæsar
Have added slaughter to the sword of traitors.

Bru. Cæsar, thou canst not die by traitors' hands
Unless thou bring'st them with thee.

Oct. So I hope;
I was not born to die on Brutus' sword.

Bru. O, if thou wert the noblest of thy strain,
Young man, thou couldst not die more honorable.

Cas. A peevish schoolboy, worthless of such honor,
Joined with a masker and a reveler.

Ant. Old Cassius still!

Oct. Come, Antony, away!
Defiance, traitors, hurl we in your teeth.
If you dare fight to-day, come to the field;
If not, when you have stomachs.

[*Exeunt OCTAVIUS, ANTONY, and their Army.*]

Cas. Why now, blow wind, swell billow, and swim bark!
The storm is up, and all is on the hazard.

Bru. Ho, Lucilius! Hark, a word with you.

[*BRUTUS and LUCILIUS talk apart.*]

Cas. Messala!

Mes. [*Standing forth.*] What says my general?

Cas. Messala,

This is my birthday; as this very day
Was Cassius born. Give me thy hand, Messala;
Bè thou my witness that against my will,
As Pompey was, am I compelled to set
Upon one battle all our liberties.
You know that I held Epicurus strong,
And his opinion: now, I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perched,
Gorging and feeding from our soldiers' hands,
Who to Philippi here consorted us.
This morning are they fled away and gone,
And in their stead do ravens, crows, and kites
Fly o'er our heads and downward look on us,
As we were sickly prey; their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.

Mes. Believe not so.

Cas. I but believe it partly,

For I am fresh of spirit and resolved
To meet all perils very constantly.

Bru. Even so, Lucilius.

Cas. Now, most noble Brutus,
The gods to-day stand friendly, that we may,

Lovers in peace, lead on our days to age!
But since the affairs of men rest still uncertain,
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together.
What are you then determined to do?

Bru. Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself. I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life, — arming myself with patience
To stay the providence of some high powers
That govern us below.

Cas. Then, if we lose this battle,
You are contented to be led in triumph
Through the streets of Rome?

Bru. No, Cassius, no! Think not, thou noble Roman,
That ever Brutus will go bound to Rome;
He bears too great a mind. But this same day
Must end that work the ides of March begun;
And whether we shall meet again I know not.
Therefore our everlasting farewell take;
Forever, and forever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why, then this parting was well made.

Cas. Forever, and forever, farewell, Brutus!
If we do meet again, we'll smile indeed;

If not, 'tis true, this parting was well made.

Bru. Why, then, lead on. O, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known. Come, ho! Away! [*Exeunt.*]

SCENE II. — The Field of Battle.

Alarums. Enter CASSIUS and TITINIUS

Cas. O, look, Titinius, look, the villains fly!
Myself have to mine own turned enemy.
This ensign here of mine was turning back;
I slew the coward, and did take it from him.

Tit. O Cassius, Brutus gave the word too early,
Who, having some advantage on Octavius,
Took it too eagerly; his soldiers fell to spoil,
Whilst we by Antony are all enclosed.

Enter PINDARUS

Pin. Fly further off, my lord, fly further off!
Mark Antony is in your tents, my lord!
Fly, therefore, noble Cassius, fly far off.

Cas. This hill is far enough. Look, look, Titinius;
Are those my tents where I perceive the fire?

Tit. They are, my lord.

Cas. Titinius, if thou lov'st me,
Mount thou my horse and hide thy spurs in him
Till he hath brought thee up to yonder troops
And here again, that I may rest assured

Whether yond troops are friend or enemy.

Tit. I will be here again even with a thought. [Exit.]

Cas. Go, Pindarus, get higher on that hill.

My sight was ever thick; regard Titinius,
And tell me what thou not'st about the field. —

[PINDARUS goes up.]

This day I breathed first: time is come round,
And where I did begin, there shall I end;
My life is run his compass. — Sirrah, what news?

Pin. [Above.] O my lord!

Cas. What news?

Pin. Titinius is enclosed round about
With horsemen that make to him on the spur;
Yet he spurs on. Now they are almost on him.
Now Titinius! Now some light. O, he lights too. He's
taken; [Shout.] and, hark! They shout for joy.

Cas. Come down, behold no more.
O, coward that I am to live so long,
To see my best friend ta'en before my face!

[PINDARUS comes down.]

Come hither, sirrah!
In Parthia did I take thee prisoner;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath!
Now be a freeman; and with this good sword,
That ran through Cæsar's bowels, search this bosom.
Stand not to answer; here, take thou the hilts,

And when my face is covered, as 'tis now,
Guide thou the sword. [PINDARUS stabs him.] Cæsar,
thou art revenged,
Even with the sword that killed thee. [Dies.
Pin. So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
Far from this country Pindarus shall run,
Where never Roman shall take note of him. [Exit.

Reënter TITINIUS, with MESSALA

Mes. It is but change, Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

Tit. These tidings will well comfort Cassius.

Mes. Where did you leave him?

Tit. All disconsolate,
With Pindarus his bondman, on this hill.

Mes. Is not that he that lies upon the ground?

Tit. He lies not like the living. O, my heart!

Mes. Is not that he?

Tit. No, this was he, Messala,
But Cassius is no more. O setting sun!
*As in thy red rays thou dost sink to-night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

Mes. Mistrust of good success hath done this deed.

O hateful error, melancholy's child!
Why dost thou show to the apt thoughts of men
The things that are not?

Tit. What, Pindarus! Where art thou, Pindarus?

Mes. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears — I may say, thrusting it,
For piercing steel and darts envenomed,
Shall be as welcome to the ears of Brutus
As tidings of this sight.

Tit. Hie you, Messala,
And I will seek for Pindarus the while. [*Exit MESSALA.*]
Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? And did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their shouts?
Alas! Thou hast misconstrued every thing.
But hold thee, take this garland on thy brow;
Thy Brutus bid me give it thee, and I
Will do his bidding. Brutus, come apace,
And see how I regarded Caius Cassius.
By your leave, gods: this is a Roman's part;
Come, Cassius' sword, and find Titinius' heart.

[*Kills himself.*]

Alarum. Reënter MESSALA, with BRUTUS, young CATO,
STRATO, VOLUMNIUS, and LUCILIUS

Bru. Where, where, Messala, doth his body lie?

Mes. Lo, yonder, and Titinius mourning it.

Bru. Titinius' face is upward.

Cato.

He is slain.

Bru. O Julius Cæsar, thou art mighty yet!

Thy spirit walks abroad, and turns our swords

In our own proper entrails.

[*Low alarums.*

Cato.

Brave Titinius!

Look, whether he have not crowned dead Cassius!

Bru. Are yet two Romans living such as these?

The last of all the Romans, fare thee well!

It is impossible that ever Rome

Should breed thy fellow. Friends, I owe more tears

To this dead man than you shall see me pay.

I shall find time, Cassius, I shall find time.

Come, therefore, and to Thasos send his body;

His funerals shall not be in our camp,

Lest it discomfort us. Lucilius, come;

And come, young Cato; let us to the field.

Labeo, and Flavius, set our battles on.

'Tis three o'clock; and, Romans, yet ere night

We shall try fortune in a second fight.

[*Exeunt.*

SCENE III. — Another Part of the Field.

Enter BRUTUS, DARDANIUS, CLITUS, STRATO, and

VOLUMNIUS

Bru. Come, poor remains of friends, rest on this rock.

Cl. Statilius showed the torch-light but, my lord,
He came not back; he is or ta'en or slain.

Bru. Sit thee down, Clitus. Slaying is the word;
It is a deed in fashion. Hark thee, Clitus. — [*Whispering.*]

Cli. What! I, my lord? No, not for all the world.

Bru. Peace then! No words.

Cli. I'd rather kill myself.

Bru. Hark thee, Dardanius! [*Whispers him.*]

Dar. Shall I do such a deed?

Cli. O Dardanius!

Dar. O Clitus!

Cli. What ill request did Brutus make to thee?

Dar. To kill him, Clitus. Look, he meditates.

Cli. Now is that noble vessel full of grief,
That it runs over even at his eyes.

Bru. Come hither, good Volumnius: list a word.

Vol. What says my lord?

Bru. Why, this, Volumnius:

The ghost of Cæsar hath appeared to me
Two several times by night; at Sardis once,
And this last night here in Philippi fields.
I know my hour is come.

Vol. Not so, my lord.

Bru. Nay, I am sure it is, Volumnius.

Thou seest the world, Volumnius, how it goes;
Our enemies have beat us to the pit. [*Low alarums.*]
It is more worthy to leap in ourselves,
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together;
Even for that our love of old, I prithee,

Hold thou my sword-hilts, whilst I run on it.

Vol. That's not an office for a friend, my lord.

Cli. Fly, fly, my lord! There is no tarrying here.

Bru. Farewell to you; — and you; — and you, Volum-
nius. —

Strato, thou hast been all this while asleep;
Farewell to thee too, Strato. — Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day,
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So, fare you well at once; for Brutus' tongue
Hath almost ended his life's history.
Night hangs upon my eyes; my bones would rest,
That have but labored to attain this hour.

Alarum. Cry within, "Fly, fly, fly!"

Cli. Fly, my lord, fly!

Bru. Hence! I will follow. —

[*Exeunt CLITUS, DARDANIUS, and VOLUMNIUS.*

I prithee, Strato, stay thou by thy lord.
Thou art a fellow of a good respect;
Thy life hath had some smatch of honor in it.
Hold then my sword, and turn away thy face
While I do run upon it. Wilt thou, Strato?

Stra. Give me your hand first; fare you well, my lord.

Bru. Farewell, good Strato. [*Runs on his sword.*]

Cæsar, now be still;

I killed not thee with half so good a will. [Dies.

*Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA,
LUCILIUS, and their Army*

Oct. What man is that?

Mes. My master's man. Strato, where is thy master?

Stra. Free from the bondage you are in, Messala.

The conquerors can but make a fire of him;
For Brutus only overcame himself,
And no man else hath honor by his death.

Ant. This was the noblest Roman of them all.

All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mixed in him that Nature might stand up
And say to all the world, "This was a man!"

WILLIAM SHAKESPEARE.

NOTES

The story of Julius Cæsar is so interesting because it deals with one of the great turning-points in the history of the world. The Roman Republic, by conquering all the nations around the Mediterranean Sea, rose to be the greatest power in the ancient world. But a conflict was going on within the republic while it was subduing so many countries—a conflict between the Senate, a group of nobles that ruled Rome for centuries, and the body of the people. Finally, the democratic party, under the leadership of Julius Cæsar, overthrew the Senate and came

into full control of the government. The Senate continued to exist, but with little or no real power.

The senatorial party, however, was not willing to give up the struggle, and when open resistance to Cæsar became hopeless, it decided on his death. This was less than half a century before the beginning of the Christian era — B.C. 44. After the murder of Cæsar, his party continued the conflict under the leadership of Antony and Octavius, Cæsar's heir. Octavius eventually became the first emperor of Rome, under the name of Augustus.

Julius Cæsar is one of the best of Shakespeare's plays to study. The rising action continues through the first two acts, in which Cæsar is shown in the fullness of his power, and the plot against him develops. The turning-point is not the death of Cæsar, but the struggle between Brutus and Antony for the support of the Roman people. This oratorical contest decides the outcome of the play. If Brutus had succeeded in winning the sympathies of the Roman people, and their approval of Cæsar's death, all would have been well with the conspirators; the Senate would have been reëstablished in its power. But Antony overcomes Brutus in oratory and arouses the fury of the mob, which drives Cassius and Brutus from Rome. They flee to the East and raise an army, but the falling action of the play, which begins at the moment of Antony's triumph, foreshadows their defeat and death.

Nearly all of Shakespeare's plays teach some moral lesson in a most powerful way. This is as true of *Julius Cæsar* as of other dramas. Probably the greatest lesson of the play is that an evil deed, though done by a good man for a good motive, results in further evil and not in good. Brutus is pictured as a high-minded patriot, capable of any degree of self-sacrifice, who becomes a party to the plot against Cæsar because he believes that only through Cæsar's death can the liberty of Rome be preserved. Instead of benefiting Rome, however, the crime brings on a terrible war in which Brutus

himself perishes along with thousands of other men. The evil seed brings forth an evil crop.

Who is the principal character of the play? Give reasons for your answer. Give an outline of the character of Cassius as shown to us in the first act. Do you think he was inspired by high motives in plotting against Cæsar? Describe the character of Brutus as shown in the second act. Is his motive in joining the plot the same as that of Cassius? What is Cæsar's first decision about going to the Senate? How is he persuaded to change his mind? Who seeks to warn him of the impending danger? How does he receive the warning?

Observe the difference between the orations in the third act delivered by Brutus and Antony, and how they illustrate the characters of the two men. Brutus is a lofty gentleman, a student and thinker, not a practical man. He does not seize the opportunity to win the support of the people by showing them that Cæsar aimed to betray them and make himself absolute monarch. If he had done so, the people would probably have approved of the killing of Cæsar. Instead, Brutus delivers a brief and beautiful but vague oration which awakens admiration in his hearers, but nothing more. Then Antony makes his speech, in which he moves the feelings of his hearers by reminding them of Cæsar's services to Rome and telling them of Cæsar's will benefiting the Roman people. The audience is so aroused that it breaks out in violence against Brutus and Cassius, which is what Antony desired and sought to bring about. His speech is the finest example in literature of the success of oratory in exciting an audience to action.

The fourth act is full of evil foreshadowing for Brutus and Cassius — they are seen engaged in a useless quarrel. Cassius is the practical man of the conspirators and is usually opposed by the impractical Brutus. Notice that Cassius shows more forbearance than Brutus in the quarrel; indeed here he seems the nobler character. He was quite willing to kill Cæsar out of envy, but he bears a genuine love to Brutus. In the night

scene in the tent, however, Brutus is at his best. He has gained the mastery of his temper, and is shown as dignified, considerate of others, and undaunted by the ghost of Cæsar. He meets the spirit's warning with calm courage. Cassius and Brutus differ as to the wisdom of fighting a battle at Philippi. Which of them has the better of the argument? Which is really right? The talk of Antony and Octavius at the beginning of the fifth act decides this question. Read carefully the beautiful lines in which the two friends take leave of each other. Learn by heart Antony's noble tribute to Brutus at the end of the play.

WORDS AND PHRASES

ACT I

Ides of March: The fifteenth of March.

Sennet: A signal.

Gamesome: Frolicsome.

Passions of some difference: Conflicting passions.

Soil: Blemish; spot.

Of the best respect: Most respected.

Jealous on me: Suspicious of me.

Æneas: One of the mythical founders of Rome.

Tiber: The river of Rome.

Temper: Constitution.

Colossus: An immense statue on the island of Rhodes.

Our stars: It was long believed that a man's fate was determined by some star that happened to be prominent when he was born.

Conjure: Use in magic.

Jealous: Doubtful.

Cicero: The great orator.

Capitol: Where the Senate met.

Cross lightning: Zigzag lightning.

Prætor: A Roman official who judged law cases.

ACT II

His death: Cæsar's death.

But for the general: General good. Brutus had no private grudge.

Lottery: By chance. Brutus means that Cæsar will kill men out of mere caprice.

Cautelous: false.

Shrewd contriver: Schemer.

Subtle masters: Deceitful masters.

Unicorn: A mythical animal like a horse with a horn in the middle of the head.

Condition: Disposition.

Physical: Healthful.

Rheumy: Rheumatic.

Cato: A Roman famous for his virtue.

Construe: Confide.

Mortified: Dead.

Ceremonies: Signs; omens.

ACT III

Schedule: Paper.

Pre-ordination: Something fully decided before.

Fond: Silly.

Et tu, Brute: And thou, Brutus.

Pulpits: Rostrums; public speaking-places.

Pompey's basis: Base of Pompey's statue.

Live a thousand years: If I should live a thousand years.

Conceit: Consider.

Lethe: Stream of death; blood.

Até: Goddess of strife.

Censure: Judge.

Extenuated: Lessened.

Lupercal: The Lupercalian festival.

Napkins: Kerchiefs.

Hearse: The bier on which the body lay.

Nervii: A tribe of Gaul, or France.

Drachma: A coin worth about sixteen cents in our money, but money then bought from ten to twenty times as much as now.

ACT IV

Sardis: A city in Asia.

Familiar instances: Familiarity.

Enlarge: State fully.

Undeservers: The undeserving.

To make conditions: To decide military questions.

By any indirection: Unfair means.

Counters: Coins.

Bondman: Slave.

Plutus: God of riches.

Accidental evils: Evils that come from chance, or accident, and not out of one's own nature.

ACT V

Powers: Troops.

Your battle: Part of the army.

Exigent: Exigency; emergency.

Masker: A reference to Antony's wild habits.

Epicurus: A thinker who taught, among other things, that future events could not be foretold.

Good respect: Good reputation.

VII. PERSONAL AND NATIONAL IDEALS

POEMS OF ASPIRATION

EXCELSIOR.

The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device,
Excelsior!

His brow was sad ; his eye beneath,
Flashed like a falchion from its sheath,
And like a silver clarion rung
The accents of that unknown tongue,
Excelsior !

In happy homes he saw the light
Of household fires gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan,
Excelsior!

“ Try not the Pass! ” the old man said ;
 “ Dark lowers the tempest overhead,
 The roaring torrent is deep and wide ! ”
 And loud that clarion voice replied,
Excelsior !

“ Oh stay,” the maiden said, “ and rest
Thy weary head upon this breast! ”
A tear stood in his bright blue eye,
But still he answered, with a sigh,
Excelsior!

“ Beware the pine-tree’s withered branch!
Beware the awful avalanche! ”
This was the peasant’s last Good-night.
A voice replied, far up the height,
Excelsior!

At break of day, as heavenward
The pious monks of Saint Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air,
Excelsior!

A traveler, by the faithful hound,
Half-buried in the snow was found,
Still grasping in his hand of ice
That banner with the strange device,
Excelsior!

There in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star,
Excelsior!

HENRY W. LONGFELLOW.

FORERUNNERS

Long I followed happy guides.
I could never reach their sides;
Their step is forth, and, ere the day,
Breaks up their leaguer, and away.
Keen my sense, my heart was young,
Right good-will in sinews strung,
But no speed of mine avails
To hunt upon their shining trails.
On and away, their hasting feet
Make the morning proud and sweet;
Flowers they strew, — I catch the scent;
Or tone of silver instrument
Leaves on the wind melodious trace;
Yet I could never see their face.
On eastern hills I see their smokes,
Mixed with mist by distant lochs.
I met many travelers
Who the road had surely kept:
They saw not my fine revelers,—
These had crossed them while they slept,
Some had heard their fair report,
In the country or the court.
Fleetest couriers alive
Never yet could once arrive,
As they went or they returned,
At the house where these sojourned.

Sometimes their strong speed they slacken,
Though they are not overtaken;
In sleep their jubilant troop is near, —
I tuneful voices overhear;
It may be in wood or waste, —
At unawares 'tis come and past.
Their near camp my spirit knows
By signs gracious as rainbows.
I thenceforward and long after
Listen for their harp-like laughter,
And carry in my heart, for days,
Peace that hallows rudest ways.

RALPH WALDO EMERSON.

THE VANISHERS

Sweetest of all childlike dreams
In the simple Indian lore,
Still to me the legend seems
Of the shapes who flit before.

Flitting, passing, seen and gone,
Never reached nor found at rest,
Baffling search, but beckoning on
To the Sunset of the Blest.

From the clefts of mountain rocks,
Through the dark of lowland firs,

Flash the eyes and flow the locks
Of the mystic Vanishers!

And the fisher in his skiff,
And the hunter on the moss,
Hear their call from cape and cliff,
See their hands the birch-leaves toss.

Wistful, longing, through the green
Twilight of the clustered pines,
In their faces rarely seen
Beauty more than mortal shines.

Fringed with gold their mantles flow
On the slopes of westering knolls;
In the wind they whisper low
Of the Sunset Land of Souls.

Doubt who may, O friend of mine!
Thou and I have seen them, too;
On before with beck and sign
Still they glide, and we pursue.

More than clouds of purple trail
In the gold of setting day;
More than gleams of wing or sail
• Beckon from the sea-mist gray.

Glimpses of immortal youth,
 Gleams of glories seen and flown;
Far-heard voices sweet with truth,
 Airs from viewless Eden blown;

Beauty that eludes our grasp,
 Sweetness that transcends our taste,
Loving hands we may not clasp,
 Shining feet that mock our haste;

Gentle eyes we closed below,
 Tender voices heard once more,
Smile and call us, as they go
 On and onward, still before.

Guided thus, O friend of mine!
 Let us walk our little way,
Knowing by each beckoning sign
 That we are not quite astray.

Chase we still, with baffled feet,
 Smiling eye and waving hand,
Sought and seeker soon shall meet,
 Lost and found, in Sunset Land!

JOHN GREENLEAF WHITTIER.

THE CHAMBERED NAUTILUS

This is the ship of pearl, which, poets feign,
Sails the unshadowed main, —
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed, —
Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no
more.

Thanks for the heavenly message brought by thee,
Child of the wandering sea,
Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathèd horn!
While on my ear it rings,
Through the deep caves of thought I hear a voice that
sings: —

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea.

OLIVER WENDELL HOLMES.

ELDORADO

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

But he grew old —
This knight so bold —
And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.

And, as his strength
Failed him at length,
He met a pilgrim shadow —
“Shadow,” said he,
“Where can it be —
This land of Eldorado?”

“Over the Mountains
Of the Moon,
Down the Valley of the Shadow
Ride, boldly ride,” —
The shade replied, —
“If you seek for Eldorado.”

EDGAR ALLAN POE.

ULYSSES

It little profits that an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race
That hoard and sleep and feed and know not me.
I cannot rest from travel: I will drink
Life to the lees: all times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone; on shore, and when
Through scudding drifts the rainy Hyades
Vexed the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honored of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untraveled world, whose margin fades
Forever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life. Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,

A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
This is my son, mine own Telemachus,
To whom I leave the scepter and the isle —
Well-loved of me, discerning to fulfill
This labor, by slow prudence to make mild
A rugged people, and through soft degrees
Subdue them to the useful and the good.
Most blameless is he, centered in the sphere
Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods
When I am gone. He works his work, I mine.
There lies the port; the vessel puffs her sail:
There gloom the dark, broad seas. My mariners —
Souls that have toiled and wrought, and thought with
me —

That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads — you and I are old;
Old age hath yet his honor and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with gods.
The lights begin to twinkle from the rocks:

The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down:
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

ALFRED TENNYSON.

CARCASSONNE

“ I'm growing old, I've sixty years;
I've labored all my life in vain:
In all that time of hopes and fears
I've failed my dearest wish to gain.
I see full well that here below
Bliss unalloyed there is for none;
My prayer will ne'er fulfillment know.
I never have seen Carcassonne,
I never have seen Carcassonne!

“ You see the city from the hill,
It lies beyond the mountains blue,
And yet to reach it one must still
Five long and weary leagues pursue,
And to return as many more!
Ah, had the vintage plenteous grown!
The grape withheld its yellow store!
I shall not look on Carcassonne,
I shall not look on Carcassonne!

“ They tell me every day is there
Not more or less than Sunday gay;
In shining robes and garments fair
The people walk upon their way.
One gazes there on castle walls
As grand as those of Babylon,
A bishop and two generals!
I do not know fair Carcassonne,
I do not know fair Carcassonne!

“ The vicar’s right; he says that we
Are ever wayward, weak and blind,
He tells us in his homily
Ambition ruins all mankind;
Yet could I there two days have spent
While still the autumn sweetly shone,
Ah, me! I might have died content
When I had looked on Carcassonne,
When I had looked on Carcassonne!

“ Thy pardon, Father, I beseech,
In this my prayer if I offend:
One something sees beyond his reach
From childhood to his journey's end.
My wife, our little boy Aignon,
Have traveled even to Narbonne;
My grandchild has seen Perpignon,
And I have not seen Carcassonne,
And I have not seen Carcassonne! ”

So crooned one day, close by Limoux,
A peasant double-bent with age;
“ Rise up, my friend,” said I, “ with you
I'll go upon this pilgrimage.”
We left next morning his abode,
But (Heaven forgive him) halfway on,
The old man died upon the road;
He never gazed on Carcassonne,
Each mortal has his Carcassonne!

JOHN REUBEN THOMPSON.

SONG OF THE CHATTAHOOCHEE

Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain.
Run the rapid and leap the fall,
Split at the rock and together again,

Accept my bed, or narrow or wide,
And flee from folly on every side
With a lover's pain to attain the plain
Far from the hills of Habersham,
Far from the valleys of Hall.

All down the hills of Habersham,
All through the valleys of Hall,
The rushes cried, *Abide, abide,*
The willful water weeds held me thrall,
The laving laurel turned my tide,
The ferns and the fondling grass said, *Stay,*
The dewberry dipped for to work delay,
And the little reeds sighed, *Abide, abide,*
Here in the hills of Habersham,
Here in the valleys of Hall.

High o'er the hills of Habersham,
Veiling the valleys of Hall,
The hickory told me manifold
Fair tales of shade, the poplar tall
Wrought me her shadowy self to hold,
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, *Pass not, so cold, these manifold*
Deep shades of the hills of Habersham,
These glades in the valleys of Hall.

And oft in the hills of Habersham,
And oft in the valleys of Hall,
The white quartz shone, and the smooth brook-
stone
Did bar me of passage with friendly brawl,
And many a luminous jewel lone
— Crystals clear or a-cloud with mist,
Ruby, garnet, and amethyst —
Made lures with the lights of streaming stone
In the clefts of the hills of Habersham,
In the beds of the valleys of Hall.

But oh, not the hills of Habersham,
And oh, not the valleys of Hall
Avail: I am fain for to water the plain.
Downward the voices of Duty call —
Downward, to toil and be mixed with the main,
The dry fields burn, and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main from beyond the plain
Calls o'er the hills of Habersham,
Calls through the valleys of Hall.

SIDNEY LANIER.

THE WILL AND THE WING

To have the will to soar, but not the wings,
Eyes fixed forever on a starry height,
Whence stately shapes of grand imaginings
Flash down the splendors of imperial light;

And yet to lack the charm that makes them ours,
The obedient vassals of that conquering spell,
Whose omnipresent and 'ethereal powers
Encircle Heaven, nor fear to enter Hell;

This is the doom of Tantalus — the thirst
For beauty's balmy fount to quench the fires
Of the wild passion that our souls have nurst
In hopeless promptings — unfulfilled desires.

Yet I would rather in the outward state
Of Song's immortal temple lay me down,
A beggar basking by that radiant gate,
Than bend beneath the haughtiest empire's crown!

For sometimes, through the bars, my ravished eyes
Have caught brief glimpses of a life divine,
And seen afar, mysterious raptures rise
Beyond the veil that guards the inmost shrine.

PAUL HAMILTON HAYNE.

NOTES

These poems teach the lesson of unending aspiration — that, no matter how greatly we may succeed in life, we should always look to something beyond and seek to attain it. No man should be satisfied with himself — with what he is, what he knows, what he has done; he should strive for something still better until his life's end. This is a noble lesson, and one that we should do well to keep continually in mind. The student will find it a useful exercise to study the different ways in which the various authors have expressed what is substantially the same idea.

WORDS AND PHRASES

ULYSSES

Ulysses: The hero of Homer's *Odyssey*, which describes his ten years' wandering through the Mediterranean Sea. Tennyson represents Ulysses as having become so accustomed to wandering and discovery as to find it impossible to settle down at home. He desires to make one more voyage before death.

Telemachus: The son of Ulysses, who will become king of Ithaca on his father's departure.

Isle: Ithaca, the kingdom of Ulysses.

Happy Isles: Islands of Greek myth, situated in the Atlantic Ocean and inhabited by the blest.

Achilles: The chief Greek hero of the Trojan War.

THE WILL AND THE WING

Tantalus: A character of Greek myth who was punished in Hades by having food and water at hand without being able to eat and drink.

ADDRESSES

A DEMOCRATIC GOVERNMENT

In the contest of opinion through which we have passed, the animation of discussion and of exertions has sometimes worn an aspect which might impose on strangers, unused to think freely and to speak and to write what they think. But, this being now decided by the voice of the nation, enounced according to the rules of the Constitution, all will, of course, arrange themselves under the will of the law, and unite in common efforts for the common good. All, too, will bear in mind this sacred principle that, though the will of the majority is in all cases to prevail, that will, to be rightful, must be reasonable; that the minority possess their equal rights, which equal laws must protect, and to violate which would be oppression.

Let us, then, fellow-citizens, unite with one heart and one mind; let us restore to social intercourse that harmony and affection without which liberty and even life itself are but dreary things. And let us reflect that having banished from our land that religious intolerance under which mankind so long bled and suffered, we have yet gained little if we countenance a political intolerance as despotic, as wicked, and as capable of as bitter and bloody persecutions. During the throes and convulsions of the ancient world, during the agonized spasms of infuriated man, seeking through blood and slaughter his long-lost liberty, it was not wonderful that the agitation of the billows

should reach even this distant and peaceful shore; that this should be more felt and feared by some and less by others, and should divide opinions as to measures of safety.

But every difference of opinion is not a difference of principle. We have called by different names brethren of the same principle. We are all republicans; we are all federalists. If there be any among us who would wish to dissolve this Union, or to change its republican form, let them stand, undisturbed, as monuments of the safety with which error of opinion may be tolerated where reason is left free to combat it. I know, indeed, that some honest men have feared that a republican government cannot be strong; that this government is not strong enough. But would the honest patriot, in the full tide of successful experiment, abandon a government which has so far kept us free and firm, on the theoretic and visionary fear that this government, the world's best hope, may, by possibility, want energy to preserve itself? I trust not. I believe this, on the contrary, the strongest government on earth. I believe it is the only one where every man, at the call of the law, would fly to the standard of the law, and would meet invasions of public order as his own personal concern. Sometimes it is said that man cannot be trusted with the government of himself. Can he, then, be trusted with the government of others? Or have we found angels in the form of kings to govern him? Let history answer this question.

Let us, then, pursue with courage and confidence our own federal and republican principles, our attachment to Union and representative government. Kindly separated by nature and a wide ocean from the 'exterminating havoc of one-quarter of the globe; possessing a chosen country, with room enough for all descendants; entertaining a due sense of our equal right to the use of our own faculties, to the acquisitions of our industry, to honor and confidence from our fellow-citizens, resulting not from birth but from our actions; enlightened by a 'benign religion, professed, indeed, and practised in various forms, yet all of them inculcating honesty, truth, temperance, gratitude, and the love of man; acknowledging and adoring an overruling Providence, which, by all its dispensations, proves that it delights in the happiness of man here, and his greater happiness hereafter; with all these blessings, what more is necessary to make us a 'happy and a prosperous people? Still one thing more, fellow-citizens, — a wise and frugal government, which shall restrain men from injuring one another, shall leave them otherwise free to regulate their own pursuits of industry and improvement, and shall not take from the mouth of labor the bread it has earned. This is the sum of good government, and this is necessary to close the circle of our 'felicities.

About to enter, fellow-citizens, on the exercise of duties which comprehend everything dear and valuable to you, it is proper you should understand what I deem the essential principles of this government, and, consequently,

those which ought to shape its administration. I will compress them in the narrowest compass they will bear: equal and exact justice to all men, of whatever state or persuasion; peace, commerce, and honest friendship with all nations, entangling alliances with none; the support of the State governments in all their rights, as the most competent administrations for our domestic concerns; the preservation of the general government in its whole constitutional vigor, as the sheet-anchor of our peace at home and safety abroad; a jealous care of the right of election by the people, — a mild and safe corrective of abuses which are lopped by the sword of revolution, where peaceable remedies are unprovided; absolute acquiescence in the decisions of the majority, — the vital principle of republicans, from which is no appeal but to force, the vital principle and immediate parent of despotism; a well-disciplined militia; the supremacy of the civil over the military authority; economy in the public expense; the honest payment of our debts and sacred preservation of the public faith; encouragement of agriculture and of commerce as its handmaid; the diffusion of information and arraignment of all abuses at the bar of the public reason; freedom of religion, freedom of the press, freedom of the person under the protection of the *habeas corpus*; and trial by juries impartially selected.

These principles form the bright constellation which has gone before us, and guided our steps through an age of revolution and reformation. The wisdom of our sages

and blood of our heroes have been devoted to their attainment. They should be the creed of our political faith, the text of civic instruction, the touchstone by which to try the services of those we trust; and should we wander from them in moments of error or alarm, let us hasten to retrace our steps, and to regain the road which alone leads to peace, liberty, and safety.

THOMAS JEFFERSON.

NOTES

This speech was delivered by Jefferson as his inaugural address as President of the United States, on March 4, 1801. In it he lays down the principles of democratic government as he understands them. The student should read the address with great care, as it puts in few words the essential difference between such a government as that of the United States and the governments of many of the other countries of the world.

WORDS AND PHRASES

Republicans: Members of Jefferson's own party, which was opposed to a centralized government.

Federalists: Members of the party which believed in a highly centralized government.

Habeas Corpus: The legal process which prevents the keeping of people in prison without a trial.

A SOCIETY OF NATIONS

The equality of nations upon which peace must be founded if it is to last must be an equality of rights; the guarantees exchanged must neither recognize nor imply a difference between big nations and small, between those that are powerful and those that are weak. Right must be based upon the common strength, not upon the individual strength, of the nations upon whose concert peace will depend. Equality of territory or of resources there of course cannot be; nor any other sort of equality not gained in the ordinary peaceful and legitimate development of the peoples themselves. But no one asks or expects anything more than an equality of rights. Mankind is looking now for freedom of life, not for equipoises of power.

And there is a deeper thing involved than even equality of right among organized nations. No peace can last, or ought to last, which does not recognize and accept the principle that governments derive all their just powers from the consent of the governed, and that no right anywhere exists to hand peoples about from sovereignty to sovereignty as if they were property. I take it for granted, for instance, if I may venture upon a single example, that statesmen everywhere are agreed that there should be a united, independent, and autonomous Poland; and that henceforth security of life, of worship, and of industrial and social development should be guar-

anteed to all peoples who have lived hitherto under the power of governments devoted to a faith and purpose hostile to their own.

I speak of this, not because of any desire to exalt an 'abstract political principle which has always been held very dear by those who have sought to build up liberty in America, but for the same reason that I have spoken of the other conditions of peace which seem to me clearly indispensable, — because I wish frankly to uncover realities. Any peace which does not recognize and accept this principle will inevitably be upset. It will not rest upon the affections or the convictions of mankind. The ferment of spirit of whole populations will fight subtly and constantly against it, and all the world will sympathize. The world can be at peace only if its life is stable, and there can be no stability where the will is in rebellion, where there is not tranquility of spirit and a sense of justice, of freedom, and of right.

So far as practicable, moreover, every great people now struggling toward a full development of its resources and of its powers should be assured a direct outlet to the great highways of the sea. Where this cannot be done by the cession of territory, it can no doubt be done by the 'neutralization of direct rights of way under the general guarantee which will assure the peace itself. With a right 'comity of arrangement no nation need be shut away from free access to the open paths of the world's commerce.

And the paths of the sea must alike in law and in fact

be free. The freedom of the seas is the *sine qua non* of peace, equality, and coöperation. No doubt a somewhat radical reconsideration of many of the rules of international practice hitherto thought to be established may be necessary in order to make the seas indeed free and common in practically all circumstances for the use of mankind, but the motive for such changes is convincing and compelling. There can be no trust or intimacy between the peoples of the world without them. The free, constant, unthreatened intercourse of nations is an essential part of the process of peace and of development. It need not be difficult either to define or to secure the freedom of the seas if the governments of the world sincerely desire to come to an agreement concerning it.

It is a problem closely connected with the limitation of naval armaments and the coöperation of the navies of the world in keeping the seas at once free and safe. And the question of limiting naval armaments opens the wider and perhaps more difficult question of the limitation of armies, and of all programs of military preparation. Difficult and delicate as these questions are, they must be faced with the utmost candor and decided in a spirit of real accommodation, if peace is to come with healing in its wings, and come to stay. Peace cannot be had without concessions and sacrifice. There can be no sense of safety and equality among the nations if great armaments are henceforth to continue here and there to be built up and maintained. The statesmen of the world must plan

for peace, and nations must adjust and accommodate their policy to it as they have planned for war and made ready for pitiless contest and rivalry. The question of armaments, whether on land or sea, is the most immediately and intensely practical question connected with the future fortunes of nations and of mankind.

I have spoken upon these great matters without reserve and with the utmost explicitness because it has seemed to me to be necessary if the world's yearning desire for peace was anywhere to find free voice and utterance. Perhaps I am the only person in high authority amongst all the peoples of the world who is at liberty to speak and hold nothing back. I am speaking as an individual, and yet I am speaking also, of course, as the responsible head of a great government, and I feel confident that I have said what the people of the United States would wish me to say. May I not add that I hope and believe that I am in effect speaking for liberals and friends of humanity in every nation and of every program of liberty? I would fain believe that I am speaking for the silent mass of mankind everywhere who have as yet had no place or opportunity to speak their real hearts out concerning the death and ruin which they see has come already upon the persons and the homes they hold most dear.

And in holding out the expectation that the people and government of the United States will join the other civilizations of the world in guaranteeing the permanence of peace upon such terms as I have named, I speak with

the greater boldness and confidence because it is clear to every man who can think that there is in this promise no breach in either our traditions or our policy as a nation, but a fulfillment, rather, of all that we have professed or striven for.

I am proposing, as it were, that the nations should with one accord adopt the doctrine of President Monroe as the doctrine of the world; that no nation should seek to extend its 'polity' over any other nation or people, but that every people should be left free to determine its own polity, its own way of development, unhindered, unthreatened, unafraid, the little along with the great and powerful.

I am proposing that all nations henceforth avoid entangling alliances which would draw them into competitions of power, catch them in a net of intrigue and selfish rivalry, and disturb their own affairs with influences intruded from without. There is no entangling alliance in a concert of power. When all unite to act in the same sense and with the same purpose, all act in the common interest and are free to live their own lives under a common protection.

I am proposing government by the consent of the governed; that freedom of the seas which in international conference after conference representatives of the United States have urged with the eloquence of those who are the convinced disciples of liberty; and that moderation of armaments which makes of armies and navies a power

for order merely, not an instrument of aggression or of selfish violence.

These are American principles, American policies. We could stand for no others. And they are also the principles and policies of forward looking men and women everywhere, of every modern nation, of every enlightened community. They are the principles of mankind and must prevail.

WOODROW WILSON.

NOTES

This address was delivered by President Wilson in January, 1917. It embodies his ideal of the method in which the world should be governed. If the world is so governed, it will, according to his belief, enter on a golden age of peace, of prosperity.

THE AMERICAN'S CREED

I believe in the United States of America as a government of the people, by the people, for the people, whose just powers are derived from the consent of the governed; a democracy in a republic, a sovereign nation of many sovereign States, a perfect Union, one and inseparable,* established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortune.

I therefore believe it is my duty to my country to love it, to support its constitution, to obey its laws, to respect its flag, and to defend it against all enemies.

WILLIAM TYLER PAGE.

DICTIONARY

- ab'er ra'tion**: mental wandering.
ab'so lu'tion: acquittal.
ab'stract: theoretical; an idea considered apart from its practical workings.
ac cou'tred: dressed and equipped.
ac' qui es' cence: agreement.
ad' a mant: any stone of extreme hardness.
af' flu ent: abundant; copious.
ag gres'sion: encroachment; unprovoked hostility.
al' che my: the first form of chemistry, the object of which was to change base metals into gold.
am' pli tude: breadth.
an ten'næ: the feelers of an insect.
ap pel' la tive: a nickname.
ap' pre hen'sive: conscious; alive.
ar a besque' (besk): a carved pattern.
ar bit' ra ment: decision; arbitration.
ar' o mat' ic: fragrant.
ar rain' ment (rain): the calling before a court for trial.
ar' ti fice: fraud; cheat.
ar' ti fi' cial (shal): not natural; forced.
as sim'i lat' ed: to bring to a likeness.
at' tri butes: qualities.
au' gur er: one who foretells the future by signs.
au ton' o mous: self-governed.
a yah (ä' ya): nurse; female attendant.
- las soon'**: a musical instrument resembling a large flute.
bel' dam: a hag; an ugly old woman.
be nign': kind; beneficial.
be nig' ni ty: kindness.
bi zarre' (zär): unusual; out of the ordinary.
brusque rie': abruptness.
- ca lor' ic**: heating agent.
can' ton ment: place where troops are quartered.
car' a cols: leaps.
cat' a falque (falk): a funeral car.
cha lyb' e ate: filled with iron.
char' la tan (shar): a quack; impostor.
cha teau' (to): a castle or manor house.
chi rog' ra phy: handwriting.
co' ad ju' tor: assistant.
cog ni zance (kon' i zans): notice; acknowledgment.
col lo' qui al: conversational.
com' i ty: courtesy; fair play.
com pla' cence: calm contentment.
com' ple men' ta ry: serving to complete.
com plic' i ty: share.
con ces'sion: a yielding; granting of something.
con curs': agrees; unites with.
con jec' tured: supposed.
con se quen' tial (shal): self-important; pompous.
con stit' u ents: parts that make up anything.
con' sti tu' ting: forming; making.
con' sti tu' tion al: relating to the fundamental law of a country.
con strue': interpret; explain.
con tam' i nate: stain; corrupt by contact.
con ven' tion al ism: entire conformity to custom.
cor' bel: a projection from the front of a house.
cor' mo rant: a greedy sea bird.
cor' o net: a small crown, less elaborate than one worn by a king.
cor' us cat' ed: gleamed.

- dep' re cat' ing**: supplicating; expressing regret.
- di ag' o nal ly**: extending obliquely from corner to corner.
- dic' ta to' ri al**: overbearing; commanding.
- dim' i nu' tion**: lessening; decrease.
- dis par' ag ing**: to speak slightly of; to undervalue.
- dis sen' tient** (shent): dissenter; one disagreeing.
- dog' ma tist**: one who asserts a belief very positively.
- dow' ry**: a sum of money given a daughter at marriage.
- em presse ment'**: cordiality; warmth.
- em' u la' tion**: rivalry.
- en fran' chise ment** (chiz): release from slavery or exile.
- e nig' ma**: puzzle; riddle.
- en nui** (an nwe'): weariness; boredom.
- e pis' to la ry writing**: letter-writing.
- ep' i taph**: an inscription on a tomb.
- e' qua nim' i ty**: evenness of mind; calmness.
- e' qui poise**: balance.
- es cutch' eon** (un): the shield on which a coat of arms is painted.
- e the' re al**: light; airy.
- ex ac' er bate**: to irritate; exasperate.
- ex' ha la' tion**: steam; vapor; also a luminous vapor.
- ex' or cist**: one who raises spirits.
- ex plic' it ness**: plainness.
- ex ter' mi nat ing**: destroying; annihilating.
- ex tort' ed**: forced.
- fan tas' tic**: unreal; grotesque.
- fath' om**: a measure of six feet.
- fe lic' i ties**: happiness.
- flee' ring**: flattering.
- fret work**: ornamental designs cut in a surface.
- gal van' ic**: forced as by an electric shock.
- Gol con' da**: a mine of wealth.
- gran dil' o quent**: pompous; bombastic.
- grat' u la' tion**: satisfaction; rejoicing.
- groined**: formed a ceiling like that where two arches come together.
- guar an tee'**: security; engagement made.
- hi' er o glyph' ics**: Egyptian letters or manner of writing; any cramped handwriting hard to read.
- hor' o scope**: the grouping of the stars at the moment of birth, by means of which the child's fortune is told.
- hor' ti cul' tur ist**: expert gardener.
- hu' man ize**: to make human; soften.
- hy poth' e sis**: theory; idea.
- ig no' ble**: mean; sordid.
- il lu' so ry**: deceptive.
- im pe' ri al ist**: one who wishes to make his country a great empire.
- in' con sist' en cy**: lack of agreement with what has gone before.
- in cor' po rat' ed**: embodied; united.
- in dis' so lu ble**: not to be dissolved, or broken up.
- in graft' ed**: inserted so as to be a part of something.
- in' i ti a tive**: an act which begins something.
- in sid' i ous**: crafty; deceitful; treacherous.
- in sin' u ates**: introduces gradually, instead of speaking out.
- in' sti ga' tion**: attempt to excite; an urging to something.
- in' ter im**: the time between.
- in' ter po si' tion**: a coming between; intervention.
- in' ti ma cy**: friendship; familiarity.
- in volved'**: complicated; confused.

jar' gon ing: singing; warbling.
judg' ment: a court decision that a debt is just and must be paid.

lat' er al: on the side.
lat' i tude: breadth; scope.
lô git' i mate: proper.
loon: a fool, or dolt.

ma gi cian (ma jish' an): an enchanter; a worker of magic.
mag' is trate: justice of the peace, or some other officer of the law.
mau' so le' um: a magnificent tomb.
meer' shaum (shom): a fine, clay-like mineral used in making pipes.
me' te or o log' i cal: pertaining to the weather.
mis con struc' ed: interpreted wrongly; mistook.

neg' a to ry: negative.
neu' tral i za' tion: here, the granting of various nations equal rights in regard to something.
nig' gard: satisfy in a stingy way.
nul' lah: a dry water course.

o bese': very fat; corpulent.
ob' so lete: disused; out of date.
om nip' o tent: all-powerful.
op' ti mist: one who looks on the bright side of things.

per son al' i ty: something said about a person, usually something disagreeable.
per' ru qui er (kee a): hair-dresser.
per uque' (ook): a wig.
phan tas' ma: a vision, or dream.
phe nom' e na: facts observed.
pol' i ty: system of government.
pre oc' cu pa' tion: absorption.
pre' ter nat' u ral: more than natural; excessive.
prom' is so ry: promising something.

pro scrip' tion: a proclamation declaring that certain persons are condemned to death.
pro' to type: pattern; original like-

pu' is sant: powerful; mighty.
puk' ka: real; sure-enough.
pul' ton: regiment.

rec' on cil i a' tion: the restoring of harmony; the bringing to agreement.
re la' tions: connections between things.
rem' i nis' cence: recollection.
rem i nis' cent: recalling to mind.
rep' re hen' si ble: blamable; censurable.
re ver' ber a' tion: an echoed sound.
rho' do den' dron: a shrub bearing a white, pink or purple flower.
rout: dance.

sa ga' cious (shus): wise, intelligent.
Sa' hib (Sâ heb): a title of respect used by natives of India when speaking to Europeans.
san' gui na ry: bloody.
scar' a bæ' us: a large black beetle.
scar' a bæ' us cap' ut hom' in is: "beetle head of man," that is, the human-head beetle.
scin' til lat ed: sparkled; flashed out.
sen' es chal: steward.
sen' si bil' i ties: emotions; feelings.
se' quence: succession; following.
so lic' i ta' tion: urging; pleading.
so' lus: alone.
spec' tral: optical; an effect of light.
spontane' ous (us): voluntary; not forced.
strict con struc' tion ist: one who believes in sticking closely to the letter of the law.
sub al' tern: an officer below the rank of captain.

suf' fer ance : long-suffering.	un prec' e dent ed : having no
su per' la tive : excessive; in the	example; new.
highest degree; expressing great	ur ban' i ty : courtesy;
emotion.	manners.
su pine' ly : inertly.	u til' i ta' ri an : useful.
ta bood' : prohibited.	vel' lum : parchment made of calf skin.
tor' pid : dull; inert.	ver nac' u lar : native speech; lan-
tran scend' ent : supreme; surpassing	guage learned in childhood.
all others.	vi bra' tion : a backward and forward
um' brage : shade.	motion.
u' na nim' i ty : oneness of mind;	vo cif' er at ing : emitting a howl;
entire agreement.	speaking out.
un par' al leled : unequaled.	whim' si cal : quaint; fanciful.

